

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## N. Y. PHILHARMONIC WILL CONTINUE IN SEASON OF 1933-34

**Further Continuance Will Depend on Support Given by Subscribers, Say Directors—Toscanini, Walter and Lange to Conduct—Players Accept Cut in Salaries—Reduction in Stipends of Conductors Reported—Series to be Extended from Twenty-nine to Thirty Weeks**

**A**SSURANCE that the New York Philharmonic-Symphony Orchestra will continue during the season of 1933-34 is contained in a statement issued by the directors of the Philharmonic-Symphony Society. It is their intention "to make the season the most outstanding one that the society has ever had."

A reference to the general outline of the schedule, which includes an extension of the series from twenty-nine to thirty weeks, concludes with the remark that "The directors feel such a policy will receive the approval of the public. Their power to continue the orchestra beyond next season will depend entirely on the support given the society by the subscribers."

Conductors will be Arturo Toscanini, Bruno Walter and Hans Lange.

Following negotiations between the members of the orchestra, the management and the Musicians Union, a cut in the salaries of the players was agreed upon. A reduction from the scale of pay established in 1928 had already been made a year ago. It is also reported that the salaries paid to the conductors will be less than in the past.

### "Large Losses in Receipts"

"The Philharmonic-Symphony Society, as with other organizations," the statement says, "has suffered large losses in receipts and in income from all sources during the present season. This decrease in income was such as to jeopardize the continuance of the concerts unless drastic reductions could be made in the budget. Negotiations looking toward such reductions have been under way for some time. It is now possible to announce that through the hearty co-operation of everybody concerned, the budget for the coming season has been reduced to a figure which, with the support of the public, will make the season possible."

"These reductions in expenditures will not in any way affect the standard of performances. The same personnel will be retained and the orchestra will not be reduced in size. As heretofore, the conductors will have the utmost support from the society in their efforts to maintain the high standard already set."

"In order to make the next season possible, it has been necessary to re-

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## Bestowing Honors on Young Music-lovers



Ernest Schelling, Conductor of Concerts Given for Young People by the New York Philharmonic-Symphony, Congratulates the Winners of Prizes in Company with Lucrezia Bori and John McCormack, Who Distributed Awards for the Best Note Books of the Season. In Addition to Many Who Won Ribbons, Those Receiving Medals Were Mary Biddle, Jim Dunlop and Samuel Schafer Wolf

## Two Orchestras Play New Works

### Stokowski Gives World Premiere of Second Piano Concerto by Chasins

PHILADELPHIA, March 20.—Major events in orchestral proceedings have been the return of Leopold Stokowski (after a seven weeks' absence) at a Philadelphia Orchestra concert which was distinguished by the world premiere of Abram Chasins's Second Concerto for piano, with the composer as soloist; a Philadelphia Orchestra program that was substantially Bachian as a memorial tribute to the late Dr. J. Fred Wolfe, and the finale of the local appearances made by the New York Philharmonic-Symphony Orchestra.

Mr. Stokowski's return and Mr. Chasins's appearance in his own work were at the twenty-second pair of concerts on March 3 and 4, the program being as follows:

Symphony No. 4 in D Minor... Schumann  
Concerto No. 2 in F Sharp Minor... Chasins  
(First Performance)  
Mr. Chasins  
Excerpts from Das Rheingold... Wagner  
(Arranged by Leopold Stokowski)

In writing his Concerto, which is in one continuous movement, Mr. Chasins has deviated completely from accepted conventions of the structure. He says that he has endeavored to institute a

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### Borowski's First Symphony Has Initial Performance Under Stock

CHICAGO, March 20.—The First Symphony of Felix Borowski, well known as a composer in the smaller forms and as a music critic, received its premiere at the Chicago Symphony Orchestra concerts of March 16 and 17, Frederick Stock conducting. The program:

Concerto No. 3, in G, for String  
Orchestra... Bach  
Symphony No. 1... Borowski  
(First Performance)  
Thus Spake Zarathustra... Strauss  
Waltzes from Der Rosenkavalier... Strauss

Mr. Borowski's symphony achieved an instantaneous success, a fact due not only to the merits of the work alone, but perhaps also to the pleasant surprise of the public that a contemporary composer could write graceful, expressive melody and yet not seem old-fashioned in the process. Mr. Borowski's inspiration is honestly romantic, and his music is decidedly the gainer in his not attempting to conceal or camouflage that circumstance.

The Symphony abounds in straightforward lyricism, set against a background deftly but never obtrusively modern. The instrumentation is uniformly skillful, with many notable deli-

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## FUND TO RESCUE METROPOLITAN HAS TOTAL OF \$213,000

**Performance of Manon, in Which Members of Company Donate Their Services, Brings \$13,000 Toward Guarantee for Carrying on Organization—Louis Eckstein and Pierre du Pont Each Contribute \$10,000—Basket from Family Circle Is Filled With Dollar Bills**

**T**HE guarantee fund of \$300,000 to insure the continuance of the Metropolitan Opera next season, reached a total of \$213,000, it was stated by Lucrezia Bori, chairman of the fund-raising committee, at the performance of Massenet's *Manon* in which she took part on the evening of March 17. Artists, chorus, orchestra, staff and stage hands all donated their services for the performance, which netted \$13,000.

Miss Bori also said there would be another post-season performance of *Aida*, on March 24, with Elisabeth Rethberg, Rose Bampton, Aida Doninelli, Giovanni Martinelli, Lawrence Tibbett, Ezio Pinza, Louis D'Angelo and Alfio Tedesco in the cast, and Rita De Leporte as premiere danseuse and Tullio Serafin conducting.

At the final opera concert on March 12, Mr. Tibbett made an appeal for the fund. The previous evening, at the last regular operatic performance, Miss Bori announced contributions of \$10,000 each from Pierre du Pont and Louis Eckstein, the latter a member of the Opera's board of directors. A basket full of dollar bills was sent down from the family circle of the Opera House and a number of cheques came from boxes. Rowland Stebbins, retired broker and theatrical producer, contributed \$1,000, and Laurence Rivers, Inc., another like sum.

### Mr. Cravath's Statement

Paul Cravath, chairman of the Opera Association's board of directors, reiterated, in a statement made on March 19, that the Juilliard Foundation would not make any further contribution.

"As the impression seems still to prevail in some quarters," said Mr. Cravath, "that the Juilliard Musical Foundation has undertaken to provide such part of the guaranty fund of \$300,000 as is necessary to insure the production of opera at the Metropolitan next year, a great many friends of opera and radio listeners, who would otherwise be disposed to subscribe to the guaranty fund, have hesitated to send in their subscriptions. To remove this misapprehension, we wish to announce that there is no foundation for the rumor that the Juilliard Foundation will see us through. They have made a generous subscription of \$50,000 toward the fund, and not only have given us no hope of a larger subscription, but have specifically warned us that a larger subscription will not be given."



## Eastern Supervisors Hold Eventful Meeting

**Providence Convention Draws More than 500 from Many States—Laura Bryant New President—High School Group Provides Excellent Musical Fare**

PROVIDENCE, March 20.—The Music Supervisors Eastern Conference, meeting in the Biltmore Hotel for its biennial convention, March 15-17, brought together over 500 delegates from states as widely separated as Maine and Delaware, as well as from Pittsburgh, Chicago, and other points in the Middle West. At the closing business session Laura Bryant of Ithaca, N. Y., was elected president; Ralph G. Winslow of Albany, retiring president, vice-president; F. Colwell Conklin of Larchmont, N. Y., second vice-president; Anna L. McInerney of Cranston, R. I., secretary; and Clarence Wells of Maplewood, N. J., treasurer. George L. Lindsay of Philadelphia and Glen Gildersleeve of Wilmington, Del., were selected as directors and Mr. Winslow was named as representative on the national board.

The musical high light of the convention was the closing concert on Friday evening in Infantry Hall when over 300 high school students from various cities and towns in the East joined in a program of choral music under the leadership of Miss Bryant. Many of the works were sung a cappella and the selections would have graced programs by more mature organizations. Dan Gridley succeeded admirably as soloist of the evening, his tenor aria, *Un di all'azzurro spazio* from Andrea Chenier being particularly effective.

### Interesting Music and Talks

Students of the Senior High Schools of this city to the number of 260 presented a program of instrumental and vocal music in the auditorium of Central High School on Wednesday evening. G. Edward Carpenter and Roger Greene led the combined orchestra, Mr.

Carpenter and Raymond W. Roberts led the All-High School Band and Dr. Walter H. Butterfield, president of the National Conference, directed the choruses.

During the speaking sessions at the Biltmore, illustrations of work being done in various communities represented in the conference were given. Among groups appearing were the Inter-High School A Cappella Choir of Hartford led by Ralph L. Baldwin; St. Mary's School Choir of South Amboy, N. J., under Nicola Montani; the Choir of St. Dunstan's College of Sacred Music



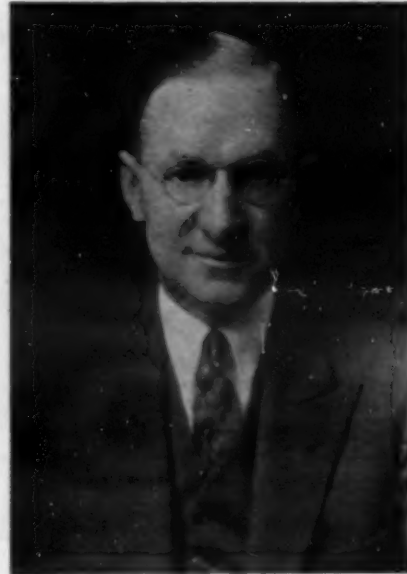
Laura Bryant of Ithaca, New Head of the Music Supervisors Eastern Conference

under the Rev. Walter Williams; and the concert band of the Pawtucket High School, Paul E. Wiggin, conductor.

### Notables Make Speeches

A Rhode Island Night banquet was held in the Biltmore on Thursday evening during which addresses were made by the Governor of the State, Theodore Francis Greene; Clarence A. Barbour, president of Brown University; Rev. Lorenzo C. McCarthy, president of

Providence College; Dr. Butterfield; John B. Archer, director of the Providence Festival Chorus; and Mr. Winslow. The toastmaster was Dr. Will Earhart, Director of Music in the Public Schools of Pittsburgh, who announced the winners in the regional contests for students of voice being sponsored by the National Conference.



Ralph G. Winslow of Albany, Retiring President Who Becomes First Vice-President

Additional events were a meeting and initiation by Phi Mu Alpha, a Teachers College luncheon, and a reunion of graduates of the Institute of Musical Pedagogy.

ARLAN R. COOLIDGE

## VAUGHAN WILLIAMS IS WRITING OPERA

**Hopes to Finish Work of Light Character by Autumn—Title Is Magic Kiss**

LONDON, March 15.—The news that Dr. Ralph Vaughan Williams is at work on a light opera was given out at a dinner held in his honor at the P. E. N. Club on the evening of March 7. The statement, made by H. W. Nevison, the chairman, was received with great delight by a distinguished assembly. I understand that the work, which Dr. Vaughan Williams hopes to complete by next autumn, will be called *The Magic Kiss*. The librettist is Evelyn Sharp (Mrs. Nevison).

The autumn promises to bring forth great things in English music. For we know that Sir Edward Elgar is now at work on his Third Symphony in the hope of having it ready for performance next October. The symphony will be dedicated to the British Broadcasting Corporation and will receive its premiere at the hands of the B. B. C. Symphony Orchestra.

The production of the new musical play, *The Jolly Roger*, at the Savoy Theatre has brought an interesting young composer into prominence. He is Walter Leigh. He has studied composition with Prof. E. J. Dent of Cambridge, and as a result of this play has been hailed as a new Sullivan.

BASIL MAINE

PARIS.—The Opéra is considering the possibility of using moving pictures as an aid to the scenic mechanism in the next production of Berlioz's *The Damnation of Faust*.

## ANN ARBOR TO GIVE DR. HANSON'S OPERA

**World Premiere of Merry Mount Will Be Feature of May Festival**

ANN ARBOR, March 20.—Howard Hanson's opera, *Merry Mount*, will have its world premiere in concert form at the fortieth annual Ann Arbor May Festival. The festival will consist of six concerts on May 17, 18, 19 and 20, with Earl V. Moore as musical director. Charles A. Sink is president of the School of Music of the University of Michigan and of the University Musical Society, which arranges the festival. Participants will include the University Choral Union, the Chicago Symphony Orchestra under Frederick Stock, and the Young People's Festival Chorus.

*Merry Mount* will be sung on the last evening under the composer's baton, with the following principals: Leonora Corona, Rose Bampton, Frederick Jagel, John Charles Thomas and Chase Baromeo.

### Will Sing Belshazzar's Feast

The festival is to be opened with a miscellaneous program by the Chicago Symphony and Lucrezia Bori. *Belshazzar's Feast* by Walton will be sung the second night; conductors will be Mr. Moore and Mr. Stock; Alexander Kipnis and Jascha Heifetz are to be heard as soloists.

Eric DeLamarter, assistant conductor of the Chicago Symphony, and Juva Higbee, young people's conductor, will appear at the first afternoon concert on May 19, when the Young People's Chorus, Miss Bampton and Palmer Christian, organist, are to take part. In the evening a Wagner program under Mr. Stock will enlist the services of Grete Stueckgold and Mr. Kipnis as soloists.

The afternoon program on May 20 will celebrate the "comeback debut" of Guy Maier and Lee Pattison in two-piano music. Mr. Stock and the Chicago Symphony are to be heard on this occasion.

### Ravinia Will Not Have Opera This Summer

CHICAGO, March 20.—There will be no opera at Ravinia this summer, according to a statement made today by Louis Eckstein, director and patron of the performances that were given there for twenty years. Mr. Eckstein said that even with the most rigid economy the financial risk of keeping up the standard would be too great.

### Porter and Riegger Works Chosen for Publication by American Society

At the annual hearing of manuscripts submitted to the Society for Publication of American Music held on March 18 at the home of Edwin T. Rice, vice-president of the society, two works were chosen for publication for the season of 1933-34. They are a Sonata for violin and piano by Quincy Porter and a Trio in B Minor for piano, violin and cello by Wallingford Riegger.

### Cleveland Orchestra Completing Season Two Weeks Earlier

CLEVELAND, March 21.—The Cleveland Orchestra, it was announced today by the management, is completing its season by April 9, two weeks earlier than was originally planned. This applies to out-of-town engagements as well as local concerts.

## CHAMBER FESTIVAL WILL BRING DEBUTS

**Coolidge Foundation Concerts in Washington to Have Novel Character**

WASHINGTON, March 20.—Five programs make up the schedule for the Festival of Chamber Music to be held at the Library of Congress under the Elizabeth Sprague Coolidge Foundation on April 23, 24 and 25. The first day will bring *The Secret Marriage* (*Il Matrimonio Segreto*) by Cimarosa, produced by the Juilliard School of Music under the musical direction of Albert Stoessel and with Alfredo Valenti as stage director.

On the morning of the second day the Adolf Busch String Quartet will make its debut in America, giving the initial performance anywhere of Pizzetti's Quartet in D, the American premiere of Nine Pieces by Busch and Beethoven's Quartet in E Flat. The personnel of the ensemble consists of Adolf Busch, Gösta Andreasson, Karl Doktor and Hermann Busch. Members of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will appear in the evening, playing works for chamber orchestra by Bach, Ravel, Copland and Hindemith.

Bohuslav Martinu's String Sextet,

which won the Elizabeth Sprague Coolidge Prize for 1932 will receive its first performance anywhere on the morning of the third day, as will also the *Wind Quintet* by Gustav Strube. These will be followed by Schönberg's *Verklärte Nacht*, the artists being the William Kroll String Ensemble of New York and the Georges Laurent Wind Ensemble of Boston.

The concluding program is to be a sonata recital for violin and piano signaling the first appearance in America in this manner of Adolf Busch and Rudolf Serkin. Their program will consist of music by Bach, Reger and Beethoven.

### Lincoln and Elgin to Have Civic Concert Series Next Season

CHICAGO, March 20.—As a result of campaigns held by the Civic Concert Services, Inc., of which Dema E. Harshbarger is president, Lincoln, Neb., and Elgin, Ill., are cities which will have the Civic Concert series next season.

### Sigrid Onegin Hailed as Carmen in Berlin

Making her first reappearance in Berlin after her American tour, Sigrid Onegin won an ovation as *Carmen*, according to a cable received by Charles L. Wagner, her manager.



# THE DEBT PARIS CONCERTS OWE TO WAGNER

**Establishment of Symphonic Programs Made Possible by the Attraction of His Music—Exerted Greater Influence in Fields of Orchestra and Literature Than in Realm of Opera**

By GILBERT CHASE

PARIS, March 15.—Paradoxically enough, the story of Wagnerian music in France is more significant in connection with its influence on literature and on the development of symphonic concerts, than in its relation to opera. It was the founders of the various Paris orchestras, such as Colonne, Pasdeloup and Lamoureux, who really caused Wagner's music to take root in French soil. Conversely, it was Wagner's music that drew French audiences to the concert hall and made possible the establishment of regular symphonic concerts. And Wagner's music has ever since remained the backbone of the symphonic repertoire in Paris, the one big drawing card that never fails in its magnetic effect.

It was through the medium of the concert hall, too, that the Wagnerian influence spread to the realm of literature. The establishment of the symphonic concerts in Paris and the importation of Wagner's music coincided with the rise of a new school of French poetry, known as the Symbolist Movement, which sought to imbue verse with the qualities of music, taking as their motto "De la musique avant toute chose (Above all things, music)." Nearly all the members of this group were assiduous in their attendance at concerts (the theatre in Paris, with its frivolous and superficial associations, could not meet their need for a superior inspiration), and in the writings of Mallarmé we have ample testimony of the fruits that music (and they heard mostly Wagner's) bore in their work. Later, no doubt, the tide turned; but the influence of Wagner was deep and inextinguishable.

## Exhibition of Wagneriana

In connection with the fiftieth anniversary of Wagner's death, J. G. Prod'homme, director of the Museum and Library of the Opéra, has arranged an interesting exhibition that includes autograph letters of the composer, and cartoons, posters and newspaper articles relating to the early period of Wagner's activities in Paris. The scene of the Venusburg in Tannhäuser appears to have provided a particularly vulnerable point of attack for the pen of the Parisian newspaper artists. But the painful episode of the premiere of Tannhäuser at the Opéra is too well known to need rehearsing here. It was at least a failure worthy of Wagner's genius, and well might the pleasingly mediocre Gounod exclaim: "God grant me such a failure!"

And Wagner's revenge, though posthumous, has been commensurate with the magnitude of that glorious failure, for fifty years after his death we find him installed as the omnipotent and omnipresent deity of the French concert halls.

## Pays Visit to Delius

Paris concert-goers were reminded of the existence of Frederick Delius, the eminent British composer who has lived in the vicinity of the French capital for the past forty years, by the first local performance of his Concerto for piano and orchestra, a work dating from 1897 (though it was subsequently

revised). This work was given by the Lamoureux Orchestra under Albert Wolff on Feb. 7, with the English pianist, Maud Randle, as soloist.

A few days before this concert I paid a visit to Delius at his home in the little town of Grez-sur-Loing, about fifty miles from Paris. It is in this rural retreat, "far from the madding crowd," that the composer has done most of his work. He is now seventy-one years old, blind and partly paralyzed. His last works have been dedicated to his secretary, Eric Fenby.

As a composer Delius is difficult to classify, but there is no doubt that he belongs to the tribe of the Romanti-

artist may obtain recognition without struggling for it, that place is certainly not the French capital. Paris is an artistic centre that needs to be taken by storm. And Delius has always refused to enter the fray.

What I call the "first performance fetish," which makes its nefarious influence felt in all music centres, seems to be particularly prevalent in Paris. It is considered that the words "première audition" lend distinction to a program, but when it comes to playing the new work a second or third time, it is entirely a different matter. The work no longer being a "novelty," conductors cease to take an interest in it.



Frederick Delius, Who Lives Just Outside Paris, and Whose Revised Piano Concerto Was Played by Maud Randle With the Lamoureux Orchestra

cists. He stands strongly opposed to recent musical tendencies by his unshakable belief in emotion as a prime factor in musical creation. An individualist, believing in free inspiration as the best guide, his only dogma is, "There can be no music without emotion." In strictly contrapuntal music he sees a less satisfying form of art. "Pure counterpoint is boring," was another remark he made to me.

Cut off from the world by his self-imposed exile, and more in sympathy with the ideals of the past than with those of the present, it is scarcely surprising that Delius has met with little recognition from the country where he has chosen to make his home. If there is any place in the world where an

Most of the societies for the performance of contemporary music which exist in Paris devote their programs almost exclusively to first performances. Such are the long-established and conservative Société Nationale, the more progressive Société Musicale Indépendance, and the recently formed and modernistically-inclined Triton. It is obvious that the need now is for a society which will devote itself to the performance of existing works, for it is only by frequent hearings that contemporary music can hope to establish permanent contact with the public.

Such a society has recently been formed in Paris, under the title of L'Actualité Musicale. Its first concert took place at the Salle d'Iéna, with an

## Delius's Piano Concerto Has Initial Local Hearing Under Wolff—American Compositions Performed—Recitals of Giannini and von Warlich Are Outstanding

orchestra under the direction of Federico Elizalde, young Spanish composer and conductor, several of whose works figured on the program. Ernesto Halffter's delightful Sinfonietta and Manuel de Falla's El Sombrero de Tres Picos gave the program a predominantly Hispanic character. The sole novelty was Milhaud's Actualités, a suite for small orchestra, originally written to accompany a newsreel film. It is clever, à la manière de ces messieurs. The same composer's La Création du Monde completed the list.

## Varied Yet Unified Recital

In commemoration of the Brahms centenary, a program of the composer's songs was given by Reinhold von Warlich at the Salle Chopin. The program, excellently chosen, revealed the extent and richness of Brahms's vocal output, beginning with the arrangements and imitations of folk songs, passing through the profoundly impressive Ernste Gesänge, going on to a varied group that showed the composer as the tragic bard of Love and Death, and ending with the charming Zigeunerlieder, the vocal counterpart of the famous Hungarian Dances.

This varied yet unified program was interpreted with that perfect diction, communicative conviction and superior artistry that characterize Mr. von Warlich's singing, fully justifying the audience's enthusiastic appreciation.

The American pianist Marjorie Garrigue gave her second Paris recital at the Salle Gaveau on Feb. 23, presenting an interesting program that included two novelties by American composers, a Barcarolle by Alexander Steinert, and Blue Voyage, rhapsody for piano, by Wallingford Riegger, both of which were very well received.

In such works as Beethoven's Sonata, Op. 81, Schumann's Etudes Symphoniques and Chopin's Polonaise in A Flat, Op. 53, Miss Garrigue revealed her superior technical equipment, her grasp of musical structure, and her excellent rhythmic sense. In the Gluck-Saint-Saëns Air de Ballet she displayed resources of tone color that gave much charm to her playing.

An interesting concert of sonatas for piano and violin was given at the Salle de l'Ecole Normale by Irene Jacobi, American pianist, and André de Ribautpierre, Swiss violinist. Sonatas by Mozart, Debussy and Ernest Bloch made up the program, which was interpreted with fine musicianship.

Dusolina Giannini's first Paris recital, which took place at the Salle Gaveau, was the occasion of a triumph for this admirable singer, whose personality and consummate artistry captivated her audience at once, the greatest enthusiasm being elicited by the Italian songs included in the second half. Previous to her recital, Miss Giannini appeared as soloist with the Colonne Orchestra.

Julia Nussy, soprano, was the soloist with the Société des Concerts du Conservatoire, the oldest Paris orchestra, on Feb. 26, making an excellent impression, as attested by the prolonged applause of the audience. The purity and range of her voice are noteworthy. These qualities are enhanced by the attractive appearance she makes on the stage.



# ONE SENSATION FOLLOWS ANOTHER IN BERLIN

**Anny Helm as New Brünnhilde Achieves Remarkable Success While Discussion of Radical Tannhäuser Still Continues—Waltershausen's Oberst Chabert, on Enoch Arden Theme, Is Revived—Friends of Music Celebrate Anniversary With Schönberg's Pelleas—Janssen Conducts Sibelius Symphony and His Own New Year's Eve**

By GERALDINE DE COURCY

BERLIN, March 15.—The opera audiences in Berlin are passing from one sensation to another. Before the tremors of the State Opera's radical Tannhäuser had died down, the Municipal Opera came forward with a new Brünnhilde whose magnificent performances in Siegfried and Götterdämmerung have definitely overturned all previous standards of judgment and eclipsed forever the temporal glory of all contemporary protagonists of these roles.

The astonishing artist was the Austrian soprano, Anny Helm, who is by no means a stranger to Berlin. Although a regular member of the Opera in Prague, she has been a "guest" member of the Berlin ensemble ever since her Bayreuth appearances in 1929 when she sang Brangäne in Toscanini's Tristan. She has always been very highly esteemed here as a reliable artist of routine and talent; but she has been taken more or less as a matter of course and has never aroused much critical comment, either favorable or unfavorable. She must have been doing some very intensive study, for in none of her former roles, either in Berlin, in Bayreuth or in Prague has she ever given the slightest intimation that underneath the finished veneer of her Turandot, her Brangäne or Donna Anna there lay the embryo of a spiritual greatness that could one day mould a Brünnhilde of such heroic and transcendent beauty!

## The Quality of Grandeur

The voice itself is not arrestingly beautiful, but it is rich and vibrant and has the precious gift of ecstasy. If at times it becomes less suave in texture, the fact is instantly forgotten in the astounding dramatic intensity, the tenderness, the ardor, the nobleness and appealing womanliness of her portrayal. It is difficult to describe the quality of reality and grandeur that radiated from these performances and made the very atmosphere tense with the mystery of a great experience. There may be singers with more superb voices, but there is certainly no Wagnerian soprano today who can even approach the sublime exaltation of Helm's impersonation. The second act of Götterdämmerung was sufficient in itself alone to proclaim her the greatest Brünnhilde on the German stage today.

It was extremely unfortunate that the Berlin press was not present at either performance, for such an achievement as this should have had the full public acclaim that was its unchallengeable due. It should be stated in extenuation, however, that Dr. Ebert has been indefatigably combating the provincial theatres all winter for a Wagnerian soprano to fill the vacancy left by the tragic death of

Gertrud Bindernagel. The negative results hitherto achieved, together with the fact that Frau Helm was singing the role in German for the first time probably made him hesitate to invite a publicity that, coming prematurely, might defeat his own ends.

## A Success Twenty Years Ago

A few days after this moving experience, the Municipal Opera tempted fate by exhuming H. W. von Waltershausen's Oberst Chabert as one of its early spring novelties. Twenty years ago this work was one of the popular successes of the old Kurfürsten Opera in Berlin, and though the capital seems to have forgotten its existence with exemplary fickleness, it has always persistently maintained its place in the repertoires of the Munich Opera and a number of the provincial theatres.

Von Waltershausen is the director of the State Academy of Music in Mu-



Werner Janssen, American Composer Who Conducted the Berlin Philharmonic

nich and has the reputation of being a very serious musician of considerable ability. He has written several operas but they never survived their first performances, and since writing Chabert, he has never essayed anything further in the larger form. He is now putting the finishing touches to a new work which will be produced next year. After more than a decade of comparative sterility, this presentation of an older work on the eve of a new one is an effective way of arousing a critical argument, which is one of the most telling forms of propaganda for the struggling composer.

In any event the responsibility for the production should not be laid at Dr. Ebert's door. The obligation was another gem in that casket of ill-advised contracts that came to him as a legacy from his predecessor. Since the evil was unavoidable, he chose a most auspicious time to get it off his hands. If melodrama is the *mot d'ordre* for the film-struck audiences of today, it is manifestly strategic to select a native product, when nationalistic fervor is at fever heat, and avoid the ire of those chauvinists who are only too ready to spare the public treasury to spoil the aims of a civic institution that toys with the game of art!

## Founded on Balzac Story

The composer was his own librettist and turned out a neat little play on the

old Enoch Arden theme which he adapted from Balzac's famous novellette, Le Colonel Chabert, ou La Comtesse à deux Maris. The music is thick, turgid and riotous in the post-Wagnerian manner, and the singers are obliged to contend with a high and difficult vocal line that keeps them shouting in the trumpet tones of Stentor from start to finish. Otherwise there is little to be said about it. An obligation has been discharged, the composer has earned a very respectable *succès d'estime* and the subscribers of the opera have had their appetite for novelty satisfied by a little quick-fire melodrama of unproblematical contour. What more can anyone ask?

Heinz Unger brought the twenty-fifth season of the Society of Friends of Music to a distinguished close on March 2 with one of the most interesting programs he has presented this season with the Philharmonic Orchestra. He has a decided flair for program building, and his concerts are always unique and musically edifying without drifting into the danger-zone of the bizarre. The noteworthy achievement of the evening was his extremely thoughtful and penetrating performance of Schönberg's Pelleas und Melisande, which he conducted entirely from memory. The work takes nearly an hour to play, but the intense concentration of Unger's reading sustained interest until the end. Strauss's Till Eulenspiegel closed the program after Poldi Mildner had shown to everyone's satisfaction that her unusual pianistic talent could hold its own with an orchestra in such virtuoso tidbits as Weber's Opus 79 and the Burlesque of Strauss.

## Sibelius's Fourth Is Heard

The unusual program selected by Werner Janssen for his introductory concert with the Philharmonic Orchestra aroused special interest through his inclusion of Sibelius's Fourth Symphony, which has not been heard in Berlin for nearly twenty years. While the rest of the musical world is devoting widespread attention to the Finnish composer, German conductors seem to have remained peculiarly apathetic to his appeal. The report that Janssen had been studying the work with the composer, and that his interpretation would bear the stamp of authority, aroused lively curiosity amongst all those still unfamiliar with this composer's symphonic works.

Unfortunately, the undertaking was not altogether a success. Perhaps it is true that the orchestra was floundering in a strange medium. At any rate the playing sounded dull, lifeless and inaccurate, while the talented young conductor still lacks the routine to give the orchestra the actual feeling of the music and lend vitality to the performance. To his credit it must be said that he kept carefully free of any sentimentalities and false effects, but his reading lacked stamina and artistic personality. A neutral performance of Respighi's The Birds, and an extremely vivid and animated one of the composer's own tone poem, New Year's Eve in New York, concluded the program.

## British Program Given

Another evening of very delightful music was provided by Harriet Cohen and Lionel Tertis whose program was devoted almost exclusively to works of contemporary British composers. Miss Cohen's cultivated art and musical intelligence have always found an appre-

ciative audience in Berlin, which was happy to renew acquaintance with this admirable artist. Tertis's exquisitely chiselled playing of the viola, the impeccability of his style, and the warmth and poetry of his reading seemed a revelation to those who have hitherto looked on Paul Hindemith's debonair and dazzling seances with this neglected instrument as the height of its artistic possibilities.

Antonia Antoniadis drew a large audience to Beethoven Saal with an exacting program that included the Brahms - Paganini Variations, the Chopin Preludes and a ponderous Prokofiev group. The young Greek artist distinguished herself by the temperamental élan and virtuosity that marked her performance. When she learns to fetter the uncommon power with which she is endowed, the innate delicacy of her touch will go far towards adding the poetry that is now being put to rout by her youthful boisterousness.

## PRINCIPALS CHOSEN FOR COVENT GARDEN

### Philharmonic Orchestra to Make First Appearance in London Opera House

LONDON, March 15.—The most important feature of the opera season, which is to open on May 1 and continue for six weeks, will be the first appearance at Covent Garden of the London Philharmonic Orchestra. This fact, together with the presence of Sir Thomas Beecham as artistic director, gives us reason to look forward to a standard of performances such as the opera house has not known for many years. In addition to Sir Thomas, the conductors are to be Robert Heger, Antonio Votto and John Barbirolli.

Many of the celebrated singers who have appeared before have been re-engaged, including Frida Leider, Lotte Lehmann, Maria Olszewska, Rosetta Pampanini, Rosa Raisa, Lauritz Melchior, Friedrich Schorr and Cesare Formichi. It is encouraging, at least, to see the names of three British singers on the roster—Florence Austral, Norman Allin and Walter Widdop. Even so, three out of about thirty names is not a truly representative proportion.

### New Singers Engaged

Among the first appearances will be those of Francesco Battaglia, Gina Cigna, Hanns Fleischer, Eva Hadra-bova, Giacomo Rimini and Alessandro Ziliani. Ulysses Lappas will return after a long absence.

Included in the repertoire will be The Ring, Tristan und Isolde, Parsifal and Der Rosenkavalier in German; Don Carlos, Aida, Otello and Il Barbiere di Siviglia in Italian, and The Damnation of Faust in French. B. M.

### Shostakovich Score for Sound-Film to Be Heard on League Program

The score of the sound-film Adna (Alone), which will be featured on the League of Composers program of music, drama and moving pictures in the Town Hall on April 16, is by Dmitri Shostakovich. Another feature will be the New York stage premiere of Schönberg's Pierrot Lunaire with an ensemble from the Philadelphia Orchestra under Leopold Stokowski. Mina Hager is to be the soloist, and settings have been designed by Robert Edmond Jones.



# BERLIN ORCHESTRA STIRS DISCUSSION IN LONDON

By BASIL MAINE

LONDON, March 15.—The visit of the Berlin Philharmonic Orchestra with Wilhelm Furtwängler enabled us once again to revise our standards of orchestral playing. When this famous body first visited England, the public was surprised and not a little shocked to find how far behind the English orchestras had been left. Nothing like this had ever been heard in our concert halls.

Since then London has formed two orchestras which can take their places among those of the first rank; so that we were not wholly unprepared for the excellence of Furtwängler's men on this occasion. Nevertheless, their ensemble, their beautiful technique, their musicianship again excited the highest admiration. In programs which, with two exceptions, consisted wholly of works from the ordinary repertoire, the playing was so disciplined, so finished, so highly charged in each unit, that it was the more unfortunate that Furtwängler's readings met with but little agreement.

Between him and the majority of London critics there is an incompatibility of temperament. He cannot possibly allow the music "to speak for itself." He worries the scores, searching for every possible "effect." In this he is the very antithesis of Weingartner, who sometimes so far allows the music to take its own course as to appear hardly to be conducting at all.

That represents the general view that London critics take of Furtwängler. Except when Tchaikovsky is the composer, it is one with which I am in agreement. Tchaikovsky's symphonic scores invite an underlining of points and emphasis of detail, and Tchaikovsky is one of Furtwängler's best composers.

## Each Unit Has Its Merits

As for the actual playing, I would not say that the British Broadcasting Corporation Orchestra and the London Philharmonic Orchestra are a little better than the Berlin Philharmonic, or not quite so good. There is perhaps a danger of the B. B. C. Orchestra being overworked. But its general level is very high. As for the L. P. O., it always shows itself to be a fine and sensitive instrument whenever Sir Thomas Beecham is in charge. At their best, I would say, the three orchestras are in the same class while manifesting different qualities.

The concerts of the L. P. O. have been notable for the inclusion of music which is rarely played in the ordinary way. This of course is a sign of Sir Thomas's influence. For the experienced concert-goer this is an altogether welcome departure from the *toujours perdrix* policy of the other orchestras. On the other hand there has been a marked effect upon the box-office returns. The "ordinary listener" is largely a product of radio education and is not yet ready to venture far from the beaten track.

Sir Thomas has set out with the L. P. O. on another invasion of the provinces; and as I was interested to discover how a provincial centre would react to the sound of a really first-rate orchestra, I took train to hear the first concert of the tour at Norwich. An East Anglian audience is not easy to move to great enthusiasm. Sir Thomas and his orchestra succeeded in doing so. The St. Andrew's Hall has rarely



Frh. v. Gutenberg

Wilhelm Furtwängler Conducting the Berlin Philharmonic. The Visit of This Noted Orchestra to London Has Resulted in Comparisons With Native Symphonic Ensembles

contained so demonstrative an audience except for a political meeting.

To me the concert brought back memories of the old Norfolk and Norwich Triennial festivals. So much so that I found myself hoping that the committee would reverse their decision to discontinue the festivals and invite Sir Thomas and the L. P. O. to carry out the next festival, which would be due in 1934. Later I was informed that it is within the bounds of possibility that the hope will be realized.

## Touching Secret Springs

Sir Thomas has always had the gift of touching the secret spring of a big work; but of late he is so much at one with certain compositions that he appears to be touching the spring of every phrase. The Second Symphony of Brahms is one of many examples. Always there is in his reading that organic sense which seems to make the music grow before one's eyes.

At the Hastings Music Festival on Feb. 24 he conducted the work with an orchestra of about fifty. Just because his reading had to be scaled down in proportion to the smaller resources, the music appeared to glow with an even greater eloquence than in London performances.

## Rising Above Difficulties

The corporation and residents of Hastings are to be congratulated for the way in which they carried out their sixth annual festival, because they rose above the general depression of the times and above the difficulties caused by the sudden illness of their musical director, Julius Harrison. It was due to their director, the corporation felt, to provide the public with performances representing the conceptions he had so carefully built up at rehearsals.

The results of his work were immediately manifest in the opening program which Dr. Adrian Boult (by permission of the British Broadcasting Corporation) conducted in the White Rock Pavilion. Not that Dr. Boult's contribution could possibly be overlooked. His interpretation of Schubert's C Major Symphony was peculiarly his own, reflecting his integrity and precise judgment. But it was also clear that the orchestra had been thoroughly prepared. The performance was vital for the reason that

each player took the trouble to relate his phrases to the whole score.

The orchestral playing in Brahms's Violin Concerto, with Yelty D'Aranyi as soloist, was equally admirable. Miss D'Aranyi was given a good reception by the audience which included a number of school children who had been especially chosen to attend.

For the second program Elgar's *The Dream of Gerontius* was given for the first time in Hastings. The performance reflected great credit upon the Hastings Choral Union, trained by J. Reed Brown. Perhaps the most welcome thing about the singing was its consistently true intonation, a rare achievement in *Gerontius*. A new *Gerontius* of great possibilities, Henry Wendon, sang with a good, flexible quality of tone. With a deeper study of the poem, he should make a considerable success in a role which has been filled by only a few great interpreters.

## Consulting the Public

Only by being removed from the standards and fashions of centralized music, is it possible to realize the conditions and problems of music-making in the provinces. In a place like Hastings, those responsible for concert programs must always take care not to outrun public taste. During the season Mr. Harrison and the Municipal Orchestra give two concerts daily (with Mondays excepted). Programs are sometimes popular, sometimes mainly symphonic and sometimes answer to the description of "light classical" (which appears to have been borrowed from the jargon of boxing!).

Arthur Bliss's Clarinet Quintet was played for the first time in public by the Kutcher String Quartet and Frederick Thurston in Wigmore Hall, London, on Feb. 17. Mr. Thurston handled the clarinet part with a constant attention to the whole effect, as well as with the loveliest tone. This is an indirect tribute to the composer, for the clarinet writing is singularly apt, better suited to the nature of the instrument than is the corresponding part of his Oboe Quintet.

The work is a more comprehensive conception than the Oboe Quintet. It is only necessary to compare the final movements—there is no entertaining "solo dance" for clarinet as there is for oboe! The finale of the Clarinet Quintet goes deeper. And the same is true of the score as a whole. The conflict and self-dividing of the composer's earlier period have been left behind. This is a seemingly effortless composition, full of music's natural beauty.

tet goes deeper. And the same is true of the score as a whole. The conflict and self-dividing of the composer's earlier period have been left behind. This is a seemingly effortless composition, full of music's natural beauty.

## Refinement in Chamber Music

A visit from the Lerner Quartet is always an event to be remembered. The players, perhaps, do not create the sensation that they once did—so much the better for a proper appraisal of their achievement—but they still have a large following in London. On Feb. 11 they gave the first of a series of six recitals at the Queen's Hall. The program was made up of Mozart and Beethoven, the former being represented by the C Major Quartet (N. 465) and the Oboe Quartet (K. 370), the latter by the great A Minor Quartet, Op. 132.

I suppose there is no quartet like this for utter refinement of tone and delivery of phrasing. In the Oboe Quartet, Leon Goossens joined three of their number; and since he, too, possesses the qualities of beautiful tone and fine judgment in the matter of phrasing, the ensemble was delightful. With every performance Mr. Goossens (who is Eugene's brother) convinces one that it could not be better; yet on the next occasion he seems to make an even further advance.

On the following afternoon, the Leners were associated with the London Philharmonic Orchestra in what was said to be the first London performance of Spohr's Quartett-Konzert. Geoffrey Toye conducted this concert, which was one of a series of which Sir Thomas Beecham is conductor-in-chief. Spohr's work proved to be a happy mixture of the expected and the unexpected. Within a restricted space Spohr had an original turn of mind and, even if he was not above using the clichés of his time, he often surprises one with a melodic or harmonic twist of his own.

Ria Ginster, a fine singer, was heard in two difficult arias of Mozart. I have never heard more evenly produced coloratura than hers. She sang an episode from *Il Seraglio* especially well.

At a previous concert in this series Eva Turner scored a great success in excerpts from Weber and Wagner. In tone, dramatic feeling and phrasing her singing of *Ocean, Thou Mighty Monster* was magnificent.



# Metropolitan's Short Season Is Notable One

Though Curtailed to Span of Sixteen Weeks, Silver Anniversary Year of Gattian Regime Brings Total of Thirty-Seven Works Produced and Impresses by Reason of High Quality of Many Performances

CARRIED forward under difficulties that would have been inconceivable a few years ago, the Metropolitan Opera Association completed its sixteen-weeks season with a record of thirty-seven operas produced and a total of 124 performances for the regular season in New York, or 127 if three post-season performances are included; to which must be added six performances in Brooklyn, sixteen in Philadelphia, three in White Plains, two in Hartford and three in Baltimore, and sixteen Sunday night concerts in New York, a grand total of 173 operas and concerts. One of the Sunday night programs, that of Feb. 26, was given over to a celebration on the part of the artists of Giulio



Edward Ziegler, Second-in-Command at the Metropolitan's Helm

Gatti-Casazza's twenty-fifth anniversary as general manager of the Metropolitan, taking the form of an operatic surprise party in which present and former stars of the company participated. The inclusive dates of the season were Nov. 21 and March 12. Verdi's Simon Boccanegra opened the season.

Outstanding events were the world premiere of The Emperor Jones, Louis Gruenberg's musical version of Eugene O'Neill's play, on Jan. 7, the Metropolitan's first performance of Richard Strauss's Elektra on Dec. 3, with secondary interest centering in a tardy introduction to Rossini's century-old Il Signor Bruschino and revivals of Montemezzi's L'Amore dei Tre Re and Smetana's Bartered Bride. One promised revival, Puccini's Manon Lescaut was not undertaken, possibly because it was felt that one Manon (that of Massenet, which was sung three times) was quite enough for a repertoire that had to do without such favorite works as Meistersinger, Norma, Tosca, Carmen, Rosenkavalier and last season's successful novelty, Schwanda. The Emperor Jones was the Metropolitan's twelfth American opera and fourteenth American stage work, two having been

## RECORD OF METROPOLITAN OPERA SEASON 1932-33

OPERA IN ENGLISH GRUENBERG	OPERAS IN GERMAN WAGNER	OPERAS IN FRENCH GOUNOD
The Emperor Jones..... 6 (novelty)	Walküre..... 3 Götterdämmerung..... 4 Lohengrin..... 4 Parsifal..... 2 Rheingold..... 1 Siegfried..... 2 Tristan und Isolde..... 5 Tannhäuser..... 4	Faust..... 5 Roméo et Juliette..... 3 MASSENET Manon..... 3 DEBUSSY Pelléas et Mélisande..... 2 THOMAS Mignon..... 1 DELIBES
OPERAS IN ITALIAN VERDI	STRAUSS Elektra (novelty)..... 6	POST SEASON OPERAS The Emperor Jones..... 1 (With Second Act of Lakmé) Manon..... 1 Aida..... 1
Aida..... 6 Traviata..... 5 Rigoletto..... 5 Trovatore..... 3 Simon Boccanegra..... 4	HUMPERDINCK Hänsel und Gretel..... 3 SMETANA The Bartered Bride..... 2 (revival)	Lakmé..... 4
Puccini		
Bohème..... 7 Madama Butterfly..... 3		
DONIZETTI		
Elisir d'Amore..... 3 Lucia di Lammermoor..... 5		
LEONCAVALLO		
Pagliacci..... 6		
MASCAGNI		
Cavalleria Rusticana..... 1		
LEONI		
L'Oracolo..... 1		
ROSSINI		
Barbiere di Siviglia..... 4 Signor Bruschino..... 4 (novelty)		
GIORDANO		
Andrea Chenier..... 2		
PONCHIELLI		
Gioconda..... 2		
MOZART		
Don Giovanni..... 2		
MONTEMEZZI		
L'Amore dei Tre Re..... 2 (revival)		
BELLINI		
Sonnambula..... 3		

Thirty-seven different operas ("Barbiere di Siviglia given only in Philadelphia), including five "novelties and revivals" at the Metropolitan Opera House; nineteen in Italian, six in French, eleven in German and one in English; thirteen double bills. Total numbers of opera performances were 126. The double bills were: The Emperor Jones and Pagliacci, four; Il Signor Bruschino and Elektra, four; The Emperor Jones and Hänsel und Gretel, two; Elektra and Pagliacci, one; Bohème and L'Oracolo, one; Cavalleria Rusticana and Pagliacci, one.

OPERAS IN BROOKLYN (six performances)  
Traviata, Lohengrin, Bohème, Manon, Il Signor Bruschino and The Emperor Jones-Lakmé.

OPERAS IN PHILADELPHIA (sixteen performances)  
Gioconda, Il Barbiere di Siviglia, Die Walküre, Simon Boccanegra, Tannhäuser, Traviata, Aida, The Emperor Jones and Pagliacci, Siegfried, Bohème, Pelléas et Mélisande, Rigoletto, The Bartered Bride, L'Amore dei Tre Re, Tristan und Isolde, Manon.

OPERAS IN WHITE PLAINS (three performances)  
Lakmé, Hänsel und Gretel and Pagliacci, Lohengrin.

OPERAS IN HARTFORD (two performances)  
Lohengrin, Aida.

OPERAS IN BALTIMORE (three performances)  
Rigoletto, Pagliacci and The Emperor Jones, Tristan und Isolde.

Performances given by the company during its sixteen and two-thirds weeks' season in New York, Brooklyn, Philadelphia, White Plains, Hartford and Baltimore, including sixteen Sunday night concerts, 173.

ballets. All have been produced by Mr. Gatti-Casazza.

### Barber Given in Philadelphia

Of the thirty-seven operas undertaken, one, Rossini's Barber of Seville, was sung in Philadelphia but not New York. In total performances, Puccini's La Bohème heads the list with seven performances. No other work has a total of more than six, for the regular season, but if the post-season performances of Emperor Jones and Aida are added these also were heard seven times. Bohème has occupied the position of leadership before, but oddly enough, this instance of priority came about in a year when, for the first time in two decades, there was no performance whatever of Tosca. The one other Puccini opera of the season, Madama Butterfly, was sung three times.

In the absence of Meistersinger, there developed an increased demand for Tristan und Isolde. Largely due to the material strengthening of Mr. Gatti-Casazza's Wagnerian wing, this master-work achieved a total of five performances. The last of these was the 100th Tristan of Mr. Gatti-Casazza's regime, and the 165th in the history of the house. Even without Meistersinger Wagner leads all rivals in this Wagner year, with a total of twenty-five performances of eight works, as compared to a Verdi total of twenty-three performances of five works and a Puccini total of ten performances of two works. Gounod and Donizetti were the only other composers represented by more than one opera in New York, though the Philadelphia Barber of Seville brings the Rossini total to two for the season.

Figures for the regular season in New York only show six performances for Pagliacci, Aida, The Emperor Jones and Elektra.

Five performances were given Faust,

Lucia, Traviata, Tristan, Rigoletto.

Four: Signor Bruschino, Lakmé, Simon Boccanegra, Lohengrin, Tannhäuser and Götterdämmerung.

Three: Madama Butterfly, Elisir d'Amore, Hänsel und Gretel, Manon, Roméo et Juliet, Sonnambula, Trovatore, Walküre.

Two: L'Amore dei Tre Re, Bartered Bride, Don Giovanni, La Gioconda, Pelléas et Mélisande, Parsifal, Siegfried, Andrea Chenier.

One: Mignon, L'Oracolo, Rheingold, Cavalleria Rusticana.

Two substitutions were recorded during the season, Faust for Lakmé, Bohème for Rigoletto, both in the fifth week.

### Outstanding Wagnerian Singers

The material strengthening of the Wagner wing was an outstanding development of the year. The advent of Frida Leider, Maria Olszewska and Ludwig Hofmann; the steady improvement of Lauritz Melchior, the continued eminence of Friedrich Schorr, the return in much improved voice of Grete Stueckgold, the adaptability of Marek Windheim, the increasing fervor in the Wagner conducting of Artur Bodanzky—all these factors have contributed to Wagner performances on a distinctly higher level than in any recent season. The Isolde, the Kundry and the three Brünnhildes of Mme. Leider have been much admired. Mme. Olszewska has been about equally successful with Brangäne, Ortrud, Venus and Fricka. Her Klytemnestra in the Strauss Elektra was an exceptional dramatic achievement. She also sang Fricka and Waltraute. Gertrude Kappel and Göta Ljungberg divided honors as Elektra; besides Mme Olszewska, Karin Branzell and Faina Petrova won praise as Klytemnestra.

As Hagen and King Marke, Hof-

Wagnerian Wing of Company Is Materially Strengthened by New Artists, With Result That Tristan and the Ring Cycle Attain New Levels—Emperor Jones and Elektra Foremost of New Productions

mann has shown a flair for characterization and has been an impressive figure on the stage. Melchior sustained his reputation as the most satisfying vocalist among the Heldenentors now known to this public. The performances of Tristan and one of Götterdämmerung in which these artists have been grouped together have surpassed any of recent memory.

The special Ring cycle in its entirety was a notable one, though indispositions interfered in several instances with the casting. The season represented a high-water mark for the Wagnerian conductor, Artur Bodanzky. The orchestra had fewer bad days and the stage management was generally improved.

Of other new singers, Tito Schipa's good qualities were already well known. For the role of des Grieux in Manon Richard Crooks brought with him the popularity of a favorite concert and radio singer. His singing of the Dream air was one of the most admired vocal achievements of the year. The Dutch tenor, Gustaaf De Loor, plodded woodenly through several roles. Richard Bonelli, however, proved at once a serviceable baritone. Eide Norena was favorably received as Mimmi and Juliet. The debuts of Rose Bampton, Margaret Halstead and Helen Gleason, all Americans, also were favorable.

Although no new parts were assigned them, Rosa Ponselle in dramatic roles, and Lily Pons in bravura parts sustained their reputation. Giacomo Lauri-Volpi and Tito Schipa divided roles in the recent past assigned to Beniamino Gigli. Giovanni Martinelli and Maria Müller were again prominent in traditional parts.

The Emperor Jones, we are forced to conclude was a nine-day wonder, exciting at first hearing; of little appeal thereafter, because of being nine-tenths play and one-tenth music.

Lawrence Tibbett's impersonation of the title role, however, must be regarded as the outstanding new impersonation of the year.

The once cacophonous Elektra established itself as a repertoire opera that will go on, whatever the critical and other disagreements as to its musical attributes. The amusing old Signor Bruschino will not linger long, but Mr. De Luca's characterization will be remembered. L'Amore dei Tre Re received a rather wooden revival, in spite of Lucrezia Bori's charm as FIORA. Much better performed was The Bartered Bride, in which Elisabeth Rethberg, Ludwig Hofmann, Marek Windheim and Dorothee Manski were admirable.

The absence of Schwanda was to be deplored, but, like Rosenkavalier, it is a costly royalty opera; and in these difficult times we could accept, with thanks, if not complete satisfaction Elektra and Bartered Bride in their stead. Antonio Scotti's memorable farewell in L'Oracolo marked the close of a career that reaped many notable successes and made history at the Metropolitan.

OSCAR THOMPSON





## DEAR MUSICAL AMERICA:

Well, well! I see that my recent remarks about the dearth of any new ideas in the way of moving picture theatre entertainment were read. Among those who have written me about it is a charming young lady, Lucinda Eustis Corcoran, daughter of Mr. and Mrs. George Eustis Corcoran of New York. Mrs. Corcoran, my correspondent's mother, is a very gifted pianist, one of those sympathetic musicians who love music even more than do those who make it a profession. (I mean this, dear professionals, in the nicest way, and I hope you'll understand.)

Miss Corcoran writes as follows:

Dear Mephisto:

I am not pretending to be the redeemer for the motion picture industry, but I know of ideas that I am sure would help to raise the artistic standards of its programs. Most movies nowadays are "idiot-proof," any "moron" can understand them. Why must intelligent people be subjected to this sort of thing? "Mickey Mouse" is very amusing, but there are many inferior cartoons that might be nominated for oblivion.

The cartoon has more than one advantage, not only for comedy but for art. There is a future wide and far-reaching in the cartoon. Why could not the children see their familiar picture books and fairy tales cavort about the screen in animated drawings instead of some hideous half cow, half imaginary monster, singing or dancing?

A new technique could be developed in the cartoon, with better drawing, using only the essential lines, and more artistic quality. Nothing can stop the possibilities of animated drawings, and any fantasy or legend could be therein executed.

Let us consider the question of better music on the sound screen. Anyone can enjoy good music and many appreciate it. But to enjoy it, one must know it, and how can this be done by the general motion picture public? Why, with the eye as well as the ear, combining the pictorial qualities of "program music," for instance, with the screen (reversing the old idea of building music on a movie by building the movie on the music).

Thus would operatic, ballet and folklore subjects be available to the screen audiences, and at prices that everyone could afford to pay.

Would not this help to raise the standard of the programs in the motion picture theatres?

Very truly yours,

LUCINDA EUSTIS CORCORAN.

Thank you, Miss Lucinda! You have shown that you have an idea,

and it is a very good one. I'm delighted that you have told me about it, and I'm passing it along, as you see.

You can promise yourself a thrilling evening in the theatre if you go to see Hall Johnson's play, *Run, Little Chillun!* now at the Lyric. Yes, this is the same Hall Johnson whose Choir has won so much fame, and deservedly.

Johnson has written what he calls a Negro folk drama and for it he has composed, and arranged, the music. Most of it is original composition and I want to tell you that it is mighty fine. There is in it a spontaneous element that grips you and haunts you. The second scene, for example, a Negro evangelistic revival out-of-doors, is built up from an unaccompanied baritone solo voice to some of the most eloquent choral climaxes I've ever heard. The music is individual; there is an elemental something about it, conceived entirely from a different standpoint than Negro folk music as we know it. Johnson has a real creative talent and his treatment of the choral voices is decidedly his own: he orchestrates for chorus. That is what makes his chorus so different. There are dances in this scene, a Negro bacchanale, that carry you off your feet. These he has composed the music for, too, the chorus singing with a few percussion instruments for additional color.

The final scene of the play, which is a picture of Negro life in the South, is in a Negro Baptist church. Against the sermon of the preacher, a fiery one, the entire company responds in a choral background intimate and telling. To the mourners' bench, "gettin'" religion, breaking forth into jubilant song, these touchingly sincere folk make their way and you feel that they are not just actors. They are living their parts every time they play them with that almost childlike faith that distinguishes their folk lore, in word and music, from that of all other races.

I was delighted to see the son of my good friend H. T. Burleigh playing the leading role. Alston Burleigh is his name and he gives a finely balanced performance. You know he has been teaching in Petersburg, Va., but I understand he was so interested in this play that he gave up his job there to do this part. He has composed several songs, too, using the name of Alston Waters for his published music. I guess he thought, and he was right, that one composer Burleigh in the family was enough!

*Run, Little Chillun!* is Johnson's first play. I'm sure it won't be his last. He has real talent for this kind of thing, employing his musical gifts to enhance the effectiveness of his dramatic idea. And most remarkable of all, I think, is the way his entire Negro cast sings. This is not only the Hall Johnson Choir, as we know it in concert. It is a group of more than a hundred and fifty, who act, sing and live one of the most enthralling theatrical offerings on the boards this year.

That idealistic organization, the Society for the Publication of American Music, now in its fourteenth season, had its annual hearing on March 18 of manuscripts and, as doubtless announced in your news columns, made its choice for publication for the season 1933-1934. Once more the committee gathered at the home of Edwin T. Rice, vice-president of the society. For a number of years Mr. Rice and his charming wife have made their home the sanctum in which the works, approved by the society's music committee from their examination of the manuscripts, are performed and judged.

From four in the afternoon the performers, who kindly offer their services to play the compositions, and the music committee and members of the board gather at the Rice home. When the music has been heard, Mrs. Rice invites her guests for supper, after which the officers and board go into session to vote on the compositions.

All the manuscripts are submitted anonymously, and no one knows whose work is being performed. The judges mark their lists, turn in their records and only after the choice has been made, does the secretary inform them as to who the composers are. This is quite as it should be, of course. Only it has been known that in some competitions it isn't! That's why I mention it here.

Mr. Rice is a noteworthy example of a professional man not in music, who has as big a knowledge as any, and more than many professional musicians. He is a lawyer. For many years he was vice-president of the Symphony Society of New York, as he is today of the New York Philharmonic-Symphony. But chamber music is his greatest joy. An experienced 'cellist himself, he has for many a year played chamber music weekly, in his home, to which noted professional chamber musicians have and do come to make music with him for the sheer joy of it. Hardly a chamber composition that he has not played, that he is not familiar with. Ask him about any work, no matter how little known, and he will tell you the opus number and key. A solid culture there, let me assure you, one that extends into other arts, too, and is, I am sure, as firmly grounded in literary matters as it is in matters musical. Would there were more Edwin T. Rices in this country! They are the men who bring to music a background of real quality, who know what they are listening to, who are not impressed by a composition's success with an audience (who said Bolero?) but by its intrinsic worth.

How I rejoiced in an article called Victor Herbert and Rubato in the *American Mercury*! The author is Gustav Klemm, composer and conductor of Baltimore, where Herr Professor Doktor Mencken resides.

Mr. Klemm not only explains very clearly what it is that makes Herbert's music so distinctive, or rather made it under the composer's baton, but points out most effectively how hopeless are many of the interpretations which come to us nightly over the air as radio employs Herbert's music in extraordinarily large quantities.

They tell me that Klemm studied conducting under Herbert, so he knows what he is talking about. I have often wondered what it is that makes so many of our present day conductors insensible to the nuance of Herbert's music. They don't seem to feel the peculiar rhythmic quality, the very basis of Herbert's attractive tunes.

To hear Herbert conduct, them with his own orchestra was the key to this music. Harold Sanford, active in radio broadcasting, is one of the few conductors today who plays this music as it should be played, as Klemm makes clear. There are some men who even have the temerity to rescore his music, even going so far as to make phonograph records in re-orchestrated versions. An album of these spurious things appeared not so long ago. How ridiculous to rescore Herbert, whose instrumentation is not only that of a master but is so closely wedded to the tunes and harmonies that they cannot be thought of apart.

I am glad that The Sage of Baltimore gave space to this article on Vic-

## With Pen and Pencil



Georges Enesco, the Distinguished Roumanian Musician, Again Gives America the Benefit of His Tri-fold Art—Composer, Conductor and Violinist

tor Herbert and Rubato. It is one of the best musical articles that the *American Mercury* has printed in some time.

Lots of folk who go to see Katherine Cornell in her new play *Alien Corn*, by Sidney Howard, which tells of a Viennese pianist's struggle in a little Mid-western town giving piano lessons at a women's college, are wondering whether Miss Cornell really plays the piano when she sits down to it. Such items as the Liszt transcription of the Liebestod from *Tristan*, the Bach-Tausig Toccata and Fugue in D Minor, Franck's Prelude, Chorale and Fugue are the music heard in the play, beautifully performed.

It is known that Miss Cornell can play the piano. The question on the lips of many is: Can she play well enough to play such definitely professional pieces and play them as well as they are played?

One thing is certain and that is that to the observer it seems, from the way she sits at the piano, the way she uses her hands and her feet, too, in pedaling, to be the real thing. I know something I won't tell . . . now, wouldn't you like to know?

Lots of optimism around town these days! Hardly any grouches on Music Row, as Fifty-seventh Street, between Sixth and Seventh Avenues, is called by those on the inside. Is it the beginning of the "new deal"? or is it that people are getting to realize that nothing contributes so much to the depression as the constant discussion of it and the lamentations over one's fate that so many in music and out of it have been engaging in for the last two years?

Whatever it is, it seems to be on its way out. You ungrateful mortals! Why be sad when you have Wagner, four Brahms symphonies, the songs of Hugo Wolf, the music of Bach, to say nothing of the music of Haydn, Mozart and Beethoven, to cheer you? asks your

*Mephisto*



# Musical America's Silver Jubilee Special Issue

**Highest Praise Accorded by Eminent Personages for Climax of Twenty-five Years of Achievement in Unique Field—Called an Index to the Real Value of Music and Music-Making to the American Public**

## Superb

Congratulations upon your 1933 Special Issue. It is a superb publication which has deeply interested the members of the National Federation of Music Clubs. I find it comprehensive as well as stimulating. Musicians and music lovers alike need issues of such high standards.

**Ruth Haller Ottaway,**  
President, National Federation of Music Clubs.

## Distinctive Asset

I want to be numbered among your countless friends who are sending heartiest congratulations to MUSICAL AMERICA for having rounded out the first quarter century of the Special Issue's successful existence. It would indeed be a source of real pride and satisfaction to the genial founder of your paper could he have lived to see that even in these distressing times MUSICAL AMERICA holds its own and has widened its scope as a distinctive asset to the promotion and growth of musical appreciation throughout the world.

You are doing a fine work in preserving the high standards for which your paper is known in the world of music and you have reasons to be proud of your achievements in the realm of distinctive musical journalism.

**Frederick A. Stock,**  
Conductor, Chicago Symphony Orchestra.

## Very Interesting

I wish to say that I find your Special Issue very interesting. It contains material nicely edited and attractively published.

**Ossip Gabrilowitsch,**  
Conductor, Detroit Symphony Orchestra.

## A Milestone

I do not want to let the opportunity go by without sending you a few words of congratulation on your beautiful issue. Considering the adverse conditions, it is most noteworthy that you were able to gather such an array of musical talent to give support to such an issue and to find it economical and profitable to advertise as liberally as they have done. Also, you have done more than your share in designing and executing an issue that will rank as a milestone in musical journalism.

**Hermann Irion,**  
Steinway & Sons.

## Denial of Depression

Kindly accept my sincere congratulations. It looks like a denial of the general depression. People would do well to study the articles from all the cities, large and small, and begin to realize now what an important role music plays, notwithstanding all rumors to the contrary. It is excellent to have a complete picture of the musical situation in the United States as furnished by MUSICAL AMERICA.

**Rudolph Ganz,**  
Conductor, Pianist, Composer.

## De Luxe

Please accept my heartiest congratulations on your De Luxe edition of February 10. It is a beautiful magazine, unique in its design, and one to be kept as a book of reference. In a word, it is completely worthy of your high class publication.

**Frank La Forge,**  
Composer, Coach, Accompanist.

## "Heartening," Says Gatti-Casazza

May I send you a word of sincere congratulation on your recent Special Issue? It has impressed me, as it doubtless has many others, as a very striking achievement and one that at this time is a particularly heartening indication of the tremendous interest in music throughout the

country. All who have at heart the best interest of good music should feel grateful to you for producing so complete and interesting an issue of MUSICAL AMERICA.

**Giulio Gatti-Casazza,**  
General Manager, Metropolitan Opera Association.

## Concert Managers Join in Expressions of Felicitation, Appreciation and Confidence

### "New Deal"

Add my congratulations on the Special Forecast Issue. It is attractive in make-up, imposing in size, and of decided interest to the layman, the musician—in fact even to a manager. Needless to say, an undertaking of this scope, so successfully carried out, is invaluable at a time like this. It makes a good step forward towards the "new deal" in the music business.

**Arthur Judson,**  
President, Columbia Concerts Corp.

### Hope and Courage

More and more does the publication of your Special Issue reflect its great importance in the cultural growth of America. It represents the highest source of information to which people can turn for guidance and enlightenment on musical matters. Hope and courage should be born anew in all connected with the musical profession when they look over the pages of your magnificent publication. The skill with which it has been compiled and edited is strongly evident, and the responsive appreciation which you will undoubtedly find resultant, should give you cause for the deepest pride.

**Lawrence Evans,**  
Jack Salter,  
Evans & Salter.

### Strong

May I congratulate you upon the success of your Special Issue this year? It is my opinion that its appearance and contents surpass that of other years. Much credit is due you and your staff of workers, particularly during this year when such an achievement is evidence of strong organization. These are days when those companies and officers well organized have an opportunity to prove their value.

**Dema Harshbarger,**  
President and General Manager,  
Civic Concert Service, Inc.

### Finest So Far

I want to send you my best wishes and congratulations for your beautiful Special Issue and its twenty-fifth anniversary. I think it is the finest that you have gotten out so far.

**Annie Friedberg,**  
Concert Manager.

### Almost a Miracle

In more prosperous days anything half so splendid as your recent Silver Jubilee Issue would be hailed as "A Great Achievement." Today it is almost a miracle. To state the simple truth, it is a fine tribute to the personalities who are responsible for the MUSICAL AMERICA of 1933. Heartiest congratulations!

**D. F. McSweeney,**  
Concert Manager.

### Most Beautiful

You must know how happy and satisfied I was to see your Special Issue. It is the most beautiful musical paper I have ever seen. I am grateful that you have brought to a climax just what John C. Freund would have loved. Congratulations to you and the members of your staff.

**Antonia Sawyer,**  
Concert Manager.

### Effective

I wish to congratulate the staff of MUSICAL AMERICA on the effectiveness of your Special Issue. It is one of the most attractive you have published this far, and I assure you this organization felt honored to be represented in it.

**George Engles,**  
Managing Director,  
NBC Artists Service.

### Magnificent

The publication of your magnificent Special Issue is a timely notice to the music world of its own importance and vitality. It affords all musicians and music lovers an opportunity to take stock in the strength and extent of the influence of music in this country and augurs well for the part that music, its interpreters and supporters, must play in the upbuild of the country's prosperity.

**F. C. Coppicus,**  
Executive Vice-President,  
Columbia Concerts Corporation.

### Complete, Handsome

Heartiest congratulations on your Special Issue, as complete and thorough as always in the past, and more handsomely printed than ever. The bulk of this issue is a splendid proof of the vitality of the musical life of the country and moving evidence that the musical profession will survive these difficult times and take its rightful place as a morale builder in the country's restoration.

**F. C. Schang,**  
Sales Manager, Columbia Concerts Corporation.

### Attractive

Congratulations! Your Special Issue is very attractive.

**Charles L. Wagner,**  
Lulu G. Breid,  
Concert Management Charles L. Wagner.

### Valued Reference

Ever since your recent Special Issue appeared I have intended to write you and extend my congratulations to you on the effectiveness of this number.

It should be in the possession of every one who is interested in music, and in my office we shall keep it as a valued reference book.

**Fitzhugh W. Haensel,**  
Haensel & Jones.

### Royal Gesture

What a royal gesture! Merely to look at the outside cover makes one feel like the good old times when things were on high. It's the first time in ever so long that I've experienced a nostalgia—a stirring desire once more to have a "list" of artists. One thousand and one congratulations to you all who must have put their heart's blood into it.

**Catharine A. Bamman,**  
Manager, Barbizon-Plaza Concert Hall.

**Music Publishers Are Among Those Who Send Hearty Congratulations—Quality of Content, Beauty of Appearance and All-Inclusive Comprehensiveness Are Lauded—Cited as Inspiration for the Future of Musical Art**

## High Standard

May I compliment you on the typography, color-work and general appearance of this particular issue. The double page spreads in silver and red on the grey stock are particularly effective. As for the contents, they are of the usual very high standard. During twenty years of acquaintance with MUSICAL AMERICA, your news value has appealed to me considerably—both from a conservative viewpoint and a tendency to give due consideration to various musical events in proper proportion.

**Harold Flammer,**  
Vice-President, G. Schirmer, Inc.

## Sane and Healthy

It is notable not only in its contents, rich as they are; not only as a survey of our country's musical activity, important as that is; but as an eloquent evidence of a sane and healthy optimism—a proclamation of the going-forward movement that is already manifest in the musical life of our nation. Its very publication is an augury of the magazine's success.

**William Arms Fisher,**  
Vice-President and Publishing Manager,  
Oliver Ditson Company, Inc.

## Font of Information

For the past few years I have taken a personal interest in the growth of MUSICAL AMERICA, and I need not tell you therefore, what great pleasure it gave me to acquaint myself with the contents of the Special Issue. Not only a veritable font of musical information, but also a convincing proof of the artistic mindedness of the editorial staff in arranging and planning for so handsome a book.

**George Fischer,**  
President, J. Fischer & Bro.

## An Institution

To have been able to bring forth this issue in times such as these is evidence of the fact that your magazine is something more than a musical journal; it is, in fact, an institution. I trust that it is a herald of better days ahead for music and musicians.

**Richard Kountz,**  
Editor, Witmark Educational Publications.

## An Inspiration

Your courage in presenting in these times a number so generously dedicated to the art of music should be an inspiration to your readers and I hope also a portent of better times to come for all interested in that art.

**M. E. Tompkins,**  
Vice-President, Associated Music Publishers, Inc.

## Style, Attractiveness

It is truly a magnificent compendium of musical art in America today. In style, attractiveness and all-embracing information on matters musical, it reflects the highest credit upon everyone associated with its production. Special commendation is due to the editorial department for the tremendous work and genius involved in the compilation and artistic arrangement of so complete a history of current musical activities.

**Michael Keane,**  
Manager, Boosey and Company, Inc.



# Receives Accolade from Notables in Many Fields

## Tremendous

Your Special Issue for 1933 may truly be called a tremendous achievement, not only because of its stunning appearance and its fine editorial and advertising content, but also because it comes just at the psychological time, striking a note of confidence that all professional musicians cannot fail to appreciate and share.

**Nikolai Sokoloff,**  
Conductor, Cleveland Orchestra.

## Illuminating

My heartfelt congratulations and thanks for the attractive and illuminating Special Issue. Its make-up is one of the finest I have ever seen and the information in it is most interesting and valuable. We are keeping it for our permanent library.

**Frederick R. Huber,**  
Municipal Director of Music, Baltimore.

## Representative

It has been a pleasure to read this excellent publication, to see how well you have covered the field, and to feel convinced that your publication truly is representative of MUSICAL AMERICA. I assure you that you have the good wishes of this association for your continued success.

**Glenn M. Tindall,**  
Manager, Hollywood Bowl Assn.

## Comprehensive

I must tell you how much I have enjoyed the Special Issue and I congratulate you for having a staff that can produce such a comprehensive and such a beautifully edited magazine.

**Horace Kiser,**  
Publicity Director, Civic Concert Service, Inc.

## Informative

May I add my bit of praise to the many you have probably received relative to your splendid annual edition. Up here in the woods such an edition gives us long-needed information, assists us in engaging artists for our courses, and generally puts us in touch with who is who and why.

**Willard M. Clark,**  
Music Editor, Springfield (Mass.) Union.

## Energy, Imagination

Frankly, I did not think such a thing could be done under present conditions. You have proved that with energy, imagination and confidence, big things can still be accomplished. The whole music business should be grateful to you for this achievement.

**Sigmund Spaeth,**  
Critic, Lecturer, Author.

## Beautiful

Congratulations for your beautiful Special Issue!

**Carlos Salzedo,**  
Harpist.

## Better Than Ever

Your Special Issue is better than ever.

**Carl Tollefsen,**  
Violinist.

## Musical Progress

Congratulations upon the fine record of MUSICAL AMERICA. May it continue adding up splendid quarter-centuries into the distant future. With Mr. Freund's initiative and your able service, it stands for an accurate account of America's musical progress, and a strong factor in its development.

**Alice Bradley,**  
Critic.

## Commendation from Educational Circles

### Monumental

Your Special Forecast Issue is a monumental, a stupendous, work. Although to you and your staff goes the credit for wide vision and planning, and an amount of thought and devoted effort that would be incredible were the results not before us, it is hard to state who is the greatest beneficiary. It may be you—MUSICAL AMERICA—but I think that Music, and that America in general, are equally rewarded. There is food for the thoughtful in the formal articles included, a yearbook fund of information for all of us who need to know, and a wealth of portraits and illustrations that in themselves represent very uncommon enterprise.

You set yourself a hard pace last year, in your Special Issue, and I wondered what you would do about it a year later. Now I don't wonder, I know; for in sumptuousness, in strength, in usefulness, you appear to have gone still further. Congratulations. I think I will not bother myself with further forecasts. Whatever you have done, you seem to be able to outdo.

With best wishes always for your journal, in its everyday usefulness as well as in these special dispensations it bestows.

**Will Earhart,**  
Director of Music, Pittsburgh Public Schools.

### Distinguished

May I congratulate MUSICAL AMERICA on the interest attached to the Special Issue? As a complete record of musical activity and resource this number marks another point of achievement in the distinguished service rendered by MUSICAL AMERICA in the interest of good music in our country.

**Wallace Goodrich,**  
Director, New England Conservatory of Music.

### Wonderful

I think it is a wonderful achievement in these hard times to get together such a mass of optimistic data, and incidentally, to corral such good advertising. More power to your good arm!

**Alexander Russell,**  
Director of Music, Princeton University and Wanamaker Auditorium.

## Composers Are Congratulatory

### Sumptuous

I have been perusing it with great interest and, I may add, astonishment that so sumptuous an edition could be given to the world in these difficult times. I cannot conceive of a more effective or more practical method of acquainting oneself with the musical conditions in the country as a whole than by consulting this splendid issue.

With renewed felicitations upon your remarkable work.

**Felix Borowski,**  
Composer and Critic.

### Just Congratulations

Congratulations for your Special Issue!

**Alberto Bimboni,**  
Composer, Conductor.

### Fine Impression

I have wanted for several days to write you about the fine impression made upon me by your Special Anniversary Issue.

**Eleanor Everest Freer,**  
Composer.

### Unique

In my judgment you have developed something unique in the field of music journalism in that you have made the annual issue of your excellent journal a contemporary picture of the vital forces in American music. I know of no other way to have placed before me so large a percentage of the people who belong to the "Who's Who" group in musical America. This naturally causes the issue to be of value throughout the year—a copy to be preserved for reference and stimulation.

**Russell V. Morgan,**  
Director, Cleveland Board of Education.

### Amazing Achievement

Speaking for myself and for the Faculty of the Department of Music Education, New York University, allow me to congratulate you upon the Silver Jubilee Issue of MUSICAL AMERICA. We marvel at the scope and completeness of this amazing achievement. This 170-page issue is a fitting climax to the remarkable growth of MUSICAL AMERICA.

**Hollis Dann,**  
Director, Department of Music Education, New York University.

### Best Yet

As a subscriber for probably twenty-two years, I think I am justified in saying that in scope and quality, this number is the best yet. It is a fine record of the musical activities of the whole country and I shall be glad to file it with its companion anniversary numbers for future reference.

**Charles N. Boyd,**  
Director, Pittsburgh Musical Institute.

### Exceptional

We have just received our copy of the Special Issue and want you to know that we think it is an exceptionally fine number.

**A. H. Larson,**  
Secretary-Registrar, Eastman School of Music.

### Grand

I received the Special Issue and just want to tell you how grand it is!

**Loro Gooch,**  
President, Chicago Conservatory.

## Blue Book of Who's Who

I am greatly impressed with the time, effort and expense involved in getting out this issue under present conditions. The make-up is attractive, the news items interesting, and the advertising pages are a photographic blue book of Who's Who in Music.

**Harry J. Sohmer,**  
President, Sohmer & Co.,  
Piano Manufacturers.

## An Accomplishment

Lucien Wulsin and I wish to congratulate you on your special forecast number. It is certainly an accomplishment of which you should be very proud.

**Philip Wyman,**  
Vice-President, The Baldwin Piano Co.

## Most Creditable

Congratulations! I have never seen a nicer appearing issue of the magazine. It certainly is most creditable to you with times the way they are. I am delighted to know that there is an increasing demand for the services of artists.

**Frederick Philip Stieff,**  
Vice-President, Chas. M. Stieff, Inc., Piano Manufacturers.

## Quality

You are to be congratulated on the literary quality, the news value and the superb mechanical constructions of this twenty-fifth anniversary edition of MUSICAL AMERICA, which so faithfully represents the ideals of its distinguished founder.

**H. L. Hunt,**  
Manager, New York Harp Studio,  
Lyon & Healy, Inc.

## Better Times

I want to congratulate you on your very splendid Special Issue. It is my opinion that the music business is on the verge of better times. I believe that the fact that prohibition is nearing an end will help music and mean many more positions for musicians.

**Fanny R. Wurlitzer,**  
President, The Rudolph Wurlitzer Mfg. Company.

## Silver Lining

Congratulations! The silver lining, I hope, will turn into a golden issue during all of our lifetimes, and all my best wishes for the future are extended to you.

**Milton Blackstone,**  
For the Hart House Quartet.

## Splendid

The Pianoforte Club of Hartford has, since its foundation, watched with interest the progress of your splendid periodical. May we look for an even greater success with the publication of your Golden Jubilee number in the years to come.

**T. Edward McDermott, Jr.,**  
President.

## Worth While

I presume you have been deluged with letters of congratulation upon the beauty of your Special Issue. May I add my humble felicitations and my gratitude for the privilege of receiving your most unusual and extremely worth while magazine.

**Pauline D. Gold,**  
Coach, Accompanist.

## "Surpassing Yourself"

Congratulations! You seem to surpass yourself each year.

**William C. Lengel,**  
Associate Editor, Cosmopolitan Magazine.



# Manhattan Displays Interest in Orchestral Concerts

## Large Audiences Hear World's Greatest Music by Symphonic Organizations—Chalmers Clifton Conducts Manhattan Symphony in Benefit Concert—Stokowski Gives Brahms-Bach List

ALTHOUGH the Philadelphians were the only visiting orchestral body during the past fortnight, with three local organizations, New York had no lack of fine symphonic programs. Mary Garden appeared as a distributor of prizes at one of the Philharmonic-Symphony's final concerts of the young people's series, Lucrezia Bori and John McCormack at the other. Toscanini packed the Metropolitan for the Philharmonic-Symphony's last concert in that house.

### Children's Series Closes

New York Philharmonic-Symphony, Concerts for Children and Young People, Ernest Schelling, conductor. Henry Hadley, guest conductor. Soloist, Mieczyslaw Münz, pianist. (C.H.) March 11, morning.

Chinese Sketches.....Hadley  
Concerto in D Minor.....Mozart  
Mr. Münz  
The Swan of Tuonela.....Sibelius  
Song: The Keel Row  
Polovtsian Dances.....Borodin

This was the closing concert of the elementary series. Preceding the final item, three medals and seventeen ribbons were bestowed by Mary Garden on the children who turned in the best note books. The medalists were Peter Schellens, who won the first prize for his third successive season, Isabel Martin and Doris Cohn. Dr. Hadley conducted his own work at the beginning of the program. J.

### Sunday Audience Cheers Toscanini

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (M.O.H.) March 12, afternoon.

Symphony in D Minor.....Franck  
Bolero.....Ravel  
The Pines of Rome.....Respighi

Exquisite smoothness characterized the playing of the symphony, a velvety texture throughout which, in places, however, tended to obscure some of the less suave moments of the work.

The Bolero was—the Bolero. After one or two hearings, even Toscanini cannot dissipate its longeurs. There was some rough playing by the trombones but otherwise it was perfectly given. Paul White-man was "among them takin' notes," probably for future playings for his orchestra.

The phonographic nightingale twittered and jugged remotely in the Respighi but the tremendous crescendo in the last section which used to surprise, paled somewhat after the Ravel. The house was a capacity one with many standees, and the eminent conductor was cheered at the end of the program. H.

### Clifton Leads Manhattan Symphony

Manhattan Symphony, Chalmers Clifton, guest conductor. Soloist, Harold Samuel, pianist. Combined chorus of Barnard College and Columbia University, Lowell Beveridge, conductor. (W. A. B.) March 12, evening.

Tragic Overture.....Brahms  
Song of Fate.....Brahms  
Chorus and Orchestra  
Academic Festival Overture.....Brahms  
On Hearing the First Cuckoo in Spring.....Deli-us  
Summer Night on the River.....Deli-us  
Spanish Caprice.....Rimsky-Korsakoff  
Concerto in D Minor.....Bach  
Mr. Samuel

The concert, originally projected as an all-Brahms one, was for the benefit of the Greenwich House Music School. Mr. Clifton, who has not been heard as often as one could wish, since resigning the baton of what is now the National Orchestral Association, gave finely conceived and well carried out readings of the Brahms works and the choral part was admirably sung.

Mr. Samuel, who was to play the Brahms B Flat Concerto, substituted the Bach, giving his customarily fine rendition of the music to which he has largely dedicated himself. An audience of numbers as well as distinction listened with interest and applauded with enthusiasm. D.

### Stokowski vs. Brahms

Philadelphia Orchestra, Leopold Stokowski, conductor. (C. H.) March 14, evening

Symphony No. 4, Op. 98.....Brahms  
Chaconne; Choral-Prelude, Christ Lay in Bonds of Death; Come, Sweet Death; Toccata and Fugue in D Minor.....Bach

At this concert, Mr. Stokowski achieved the questionable distinction of giving what must be regarded as the worst performance of this Brahms symphony ever heard by the present reviewer. Over-accented, the tempi speeded up, as for example in the third movement, Allegro giocoso, which was done at breakneck pace, and the final measures of the first and last movements, the work was distorted almost beyond recognition.

And what shall we say of the willful extending of the four measures preceding the second subject, on both its appearances in the first movement, a sudden and unwarranted increasing of the note-values to twice their length? Brahms did not write even a ritardando as this transitional passage leads into the new subject. Most conductors slow up a little in the measure preceding the flute's melody. Mr. Stokowski alters Brahms with not even an



Chalmers Clifton Led the Manhattan Symphony in a Benefit Program

apology! He should be censured for this unmusical distortion until he restores the note values written down by the composer.

The Bach pieces, all the conductor's own transcriptions—one ought to say fantasias on Bach's originals—save the Komm, süßer Tod—were magnificently played, quite as the Brahms was not. But there is little reason for discussing them. The Chaconne is a melodramatic orchestral paraphrase of that famous violin work, full of inappropriate muted string passages, numerous ritardandi, brass writing that is theatrical and therefore out of place, and worst of all, the transcriber has added a coda to the work, recalling the opening measures.

The treatment of that lovely air from Anna Magdalena Bach's Notenbuch is too varied an instrumental garb to permit its tender simplicity to stand forth. The very brilliant setting of the Toccata and Fugue brought the concert to a noisy finish and won the orchestra and conductor much applause.

Playing four of his orchestral settings of Bach in succession on this program revealed Mr. Stokowski's weakness as a Bach student as never before. There were more than a few who wondered whether he used to play Bach in his organist days just as freely and irreverently. A.

### Toscanini and the Russians

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C.H.) March 16, evening.

Manfred Symphony.....Tchaikovsky  
Dances and Songs of the Ghetto.....Weprik  
(First Time in New York)  
Iron Foundry.....Mossoloff  
Polovtsian Dances.....Borodin

Led with a fury of concentration, Mr. Toscanini's all-Russian list was one that called for a prodigious expenditure of energy and emptied all the orchestra's reservoirs of volume. If not one of the most rewarding, musically, that he has presented, it had the virtue of being un-hackneyed and adventurous.

The Manfred Symphony was the first Tchaikovsky to find a place on the illustrious conductor's American programs. He has been variously reported as regarding the Tchaikovsky symphonies as banal and as personally feeling no point of contact with them. The Manfred was announced for last season but was carried over until this year because of his early departure last spring, due to his troubled arm. There could be no questioning his consecration to duty in this performance. The symphony was delineated with stunning dramatic power and the most careful fashioning of its lyrical episodes. The first movement in particular had moments that were little short of tremendous.

The performances left the feeling, how-

ever, that it surpassed the music. The thematic material, if genuinely Tchaikovsky in character, and scored with his characteristic mastery, lacked the appeal of the themes of the Fourth, Fifth and Sixth symphonies. Tchaikovsky did not like program music. Persuaded by Balakireff to undertake this setting of a musical scenario based on Byron's poem (after Balakireff had vainly tried to interest the burnt-out Berlioz in the same cause) he did so with doubts and misgivings. The music seems to have pleased him when it was completed. But to the ear of today, much of it is second-hand Berlioz, second-hand Liszt, rather than the most spontaneous Tchaikovsky.

Alexandre Weprik, like Alexander Mossoloff, lives and writes in the Russia of today. Both men are in the early thirties. Weprik studied with Karl Wendling in Germany and Miaskovsky in Russia, among others. This Russian-Jewish music, said to be based on racial melodies, was evidence that he knows his trade; but as an artisan rather than a poet. Tunes are strung together and orchestrated colorfully. There is little that can be called creation.

Mossoloff's Iron Foundry remains the noisiest composition extant. It goes the whole way in converting the orchestra into a boiler factory and does a good job of it. Mr. Toscanini gave it blow for blow and din for din. He has a genius for clarifying even noise. The glowing Prince Igor Dances restored the musical perspective. Magnificently played, they were a climactic close for a program not lacking in the tumultuous. T.

### Second Children's Series Ends

New York Philharmonic-Symphony, Concerts for Children and Young People, Ernest Schelling, conductor. Soloists; Mr. Schelling, pianist, and Guila Bustabo, violinist. (C. H.) March 18, morning.

Allegro, from Brandenburg Concerto Grosso in G.....Bach  
Allegro, from Concerto in D.....Tchaikovsky  
Mr. Schelling  
Larghetto, from Concerto in F Minor. Chopin  
Miss Bustabo  
Baroud (War March) from Morocco  
Schelling  
Prelude to Die Meistersinger.....Wagner

This was the closing concert of the tenth year of this series of concerts. The 229 ribbon and medal winners forming the Alumni of the ten seasons were seated in tiers on the stage. Twenty-eight children received medals and ribbon badges for their note books of the present season. The medals and badges were presented by Mrs. Vincent Astor, Mrs. Kenneth O'Brien and Charles Triller, treasurer of the Philharmonic-Symphony Society. Diplomas were given to the Alumni members by Lucrezia Bori of the Metropolitan opera, and John McCormack.

Those who received medals were: Jim Dunlop, eleven years old; Mary Biddle, thirteen; and Samuel Schafer Wolf, fourteen.

Miss Bustabo and Mr. Schelling were both applauded lustily for their solo appearances. D.

### Enesco Conducts Musicians Symphony

Musicians Symphony, Georges Enesco, guest conductor. Soloist, Walter Gieseking, pianist. Assisting, the Hall Johnson Negro Choir, Hall Johnson, conductor. (M. O. H.) March 21, evening.

Overture to Anacréon.....Cherubini  
Second Concerto, Op. 18.....Rachmaninoff  
Mr. Gieseking  
Second Suite for Orchestra in C.....Enesco  
(First Time in New York)  
Run, Little Chillun, Run; City Called Heaven; Water Boy; St. James Infirmary Blues  
Hall Johnson Negro Choir

Mr. Gieseking won an extended ovation for his masterly playing of the tremendous Rachmaninoff work, and was forced to add three encores. Mr. Enesco's suite, built on classical lines, shows neat workmanship, ideas that are not particularly original, but sound, clever orchestration that would have sounded better if played by fewer men. The Sarabande was very lovely, tender in mood, shimmering in color.

Ovations also waited upon the Hall Johnson singers, who never fail to exert their own inimitable spell. Q.

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



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### Key to Abbreviations

C. H.....Carnegie Hall  
M. O. H.....Metropolitan Opera House  
W. A. B.....Waldorf Astoria Ballroom



## Lincoln's Individual Orchestra Thrives Under Popular Conductor

**Symphony Is Maintained for Seven Years without Deficit—Endorsed by Business Men—Leader Recalls Student Days at Vienna Conservatory**

LINCOLN, NEB., March 20.—The decision of the Music Teachers National Association to hold its next meeting in this city, draws attention to the Lincoln Symphony Orchestra and to its able and popular conductor, Rudolph Seidl. The orchestra, now in its seventh season and numbering seventy-eight members, is unusual because its artistic concerts, given with such soloists as Harold Bauer, Jeannette Vreeland and Cornelius Van Vliet, have been achieved without a deficit.

This might not be possible in every city no larger than Lincoln; but here the orchestra receives the backing of the Chamber of Commerce and other public-spirited organizations and has a setting provided by the State University School of Music. The number of music lovers among the public is also remarkably large.

Mr. Seidl is eminently fitted for his post. Born in Vienna, he studied in the Vienna Conservatory under Robert Fuchs, and played oboe as a youth under the baton of Richard Strauss in the latter's first operatic ventures and annual festivals. He was later first oboe player in the Zurich Orchestra; then was a member for some years of the Minneapolis Symphony Orchestra under Emil Oberhoffer and others, and came from Minneapolis seven years ago to conduct the Lincoln Symphony, and to be director of instrumental music in the city schools of Council Bluffs, Iowa.

### Began Career as Flutist

"How I came to take up the oboe was funny," Mr. Seidl says. "When I entered the Vienna Conservatory I was a

flute player, and after a little study there made up my mind to try for one of the scholarships. There were lots of flute players—so many ahead of me in their chance—that my professor suggested I learn some other instrument where there was less competition. He suggested bassoon, or oboe. I was very young and knew little about either. Oboe was shorter, I thought, and would be easier to learn, so I chose it!" (And eventually, he won the oboe scholarship.)

### Met Many Celebrities

Mr. Seidl recalls experiences of his student days at the Conservatory, when he met many celebrities of the time—the genial Dvorak, the timid Anton Bruckner who came to a rehearsal of the Conservatory Orchestra, Eduard Strauss with whom the young oboist frequently played, and others.

"My idea of the most interesting vacation, as a lad, was to journey to some outlying village associated with the life of a great composer," Mr. Seidl relates. "Thus I once went down the 'beautiful blue Danube' on a boat to Heimburg, from thence overland a few miles to little Rohrau, where, in a very large room in the very small room in which the immortal Haydn had lived, I reverently inscribed by name."

"My most impressive memory in connection with the home of any great composer took place in the city of Vienna at the time when the Beethoven house there was to be torn down. The hour before the wreckers were to start work the musicians of the city gathered in the house and before it on the street. The Vienna String Quartet went into the room in which Beethoven had lived and played one of the master's quartets, and by the time they had finished there was not a person in the house nor outside it who was not weeping."

As to active participation in music, Mr. Seidl's principal might be summed up as "More music in the homes, and music in more homes." He has decided



Rudolph Seidl, Conductor of the Lincoln Symphony Orchestra

opinions about the usefulness of the radio.

"Radio is all right," he maintains. "People who live far away from cities like to have a chance to hear the bigger things. And even in the cities it is good. I go to the cigar store and the clerk, who tells me that he never used to care for music, asks me about the concert next Sunday. 'I'm coming to hear you,' he says, 'for I like that symphony you are going to play—I heard it on my radio.'"

HAZEL GERTRUDE KINSELLA

### Benefit Given by Chicago Bohemians Nets \$5,500 for Fund

CHICAGO, March 20.—Net receipts of the gala benefit concert given by the Bohemians of Chicago recently amounted to \$5,500, according to a statement made by Rudolph Ganz, president of the organization. Members of the committee having immediate charge of the distribution of this money, which has been added to the Bohemians' Musicians Emergency and Relief Fund, are: Marx Oberndorfer, secretary-treasurer; Father Eugene O'Malley, leader of the Paulist Choristers, and Richard Pick.

## INDIANAPOLIS MEN APPEAR IN CONCERT

**Orchestra and Männerchor Heard in Excellent Lists—Guests Acclaimed**

INDIANAPOLIS, March 20.—Beethoven's Eroica Symphony was featured at the fourth concert given by the Indianapolis Symphony Orchestra, Ferdinand Schaefer conducting, on March 7. Other works played were Grieg's Im Herbst Overture, the Intermezzo and Waltz from Delibes's Sylvia and Kamarinskaja by Glinka. Mr. Schaefer's lecture on the program was given to subscribers the previous day.

Heinrich Schlusnus was the assisting artist at the concert given by the Indianapolis Männerchor in the Academy on Feb. 20, singing lieder with Franz Rupp at the piano. Under the baton of Karl Reckzeh, the chorus sang three groups a cappella with stirring effect. Myra Hess gave a piano recital before members of this society on March 5.

The capacity audience which greeted Ignace Jan Paderewski in Keith's Grand Opera House on March 5 paid tribute to the master pianist by rising when he came on the stage. The recital was arranged by Martens Concerts, Inc. Mary Wigman and her dancers appeared under the same management on Feb. 15.

Sonatas by Mozart and Franck were played by Clarence Loomis, pianist, and Thomas Poggiano, violinist, at the John Herron Art Institute on Feb. 26.

PAULINE SCHELLSCHMIDT

### Kalamazoo Symphony Applauded

KALAMAZOO, MICH., March 20.—Eric DeLamarter was guest conductor of the Kalamazoo Symphony Orchestra, of which David Mattern is the regular conductor, at the concert given in the Central High School Auditorium on March 19. A feature of the program was Mr. DeLamarter's orchestration of the Suite from Rameau's Dardanus. Mozart's Symphony in G Minor, the Overture to Russlan and Ludmilla and Tchaikovsky's Capriccio Italien completed the orchestral list. Frederick Jencks, baritone, was the soloist.

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# ANDRIST

## SCORES AS SOLOIST WITH QUEBEC PHILHARMONIC ORCHESTRA IN G MINOR CONCERTO OF MAX BRUCH

"A master of the bow . . . the soloist displayed a tremendous technique, an interesting style of playing, and above all a resplendent tone."

*L'événement, Quebec, Feb. 14, 1933*

"Proved himself to be the possessor of a magnificent musical talent . . . his impeccable technique, the beauty of his playing and the tone which he draws from his instrument merited the success which crowned his performance."

*Le Soleil, Quebec, Feb. 14, 1933*

"A master of the violin in his playing of the G minor concerto of Max Bruch . . . the soloist was impressive in his interpretation of it, meeting with sustained applause and an encore call to which he responded with Beethoven's Romance in F."

*The Chronicle-Telegraph, Quebec, Feb. 14, 1933*

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### Mrs. Floyd H. Richards Is Elected President of Club in Portland, Me.



Mrs. Floyd H. Richards, the New President of the MacDowell Club in Portland, Me.

PORTLAND, ME., March 20.—Mrs. Floyd H. Richards has been elected president of the MacDowell Club, following the resignation of Mrs. George F. Gould.

Mrs. Richards is active in several musical organizations. She is treasurer of the Portland Rossini Club, a counselor in the Junior Rossini Club, and soprano of the quartet in the First Parish Church.

Mrs. Gould has been president of the MacDowell Club for fifteen years, and is also identified in other ways with musical activities of the city.

A. R. J.

### Gena Branscombe's Choral Work Heard

Gena Branscombe's cycle for chorus of women's voices, *Youth of the World*, is being widely heard. On January 17 it was performed by the Fortnightly Musical Club of Cleveland, Zoe Long Fouts, director. The Northwestern University Club under G. C. Bainum and the Indiana University Glee Club, John L. Geiger, director, will give it this spring, as will the composer with her American Women's Association Choral. She will also conduct it when she appears on April 6 as guest conductor with the Brooklyn Morning Choral. A performance by a chorus of 100 voices and orchestra will be given shortly at the University of the Philippines in Manila.

A program given by Katharine Metcalf, soprano, at the American Woman's Association on March 12 featured these four songs by Miss Branscombe with the composer at the piano: *I Bring You Heartease*, *The Morning Wind*, *Serenade* and *Happiness*.

### Sigma Alpha Iota Holds Convention

Sigma Alpha Iota held a convention of Eta Province at Teachers College, Columbia University, on Feb. 25 and 26. Officers were re-elected as follows:

Mrs. Hazel Pomeroy Card, president; Mrs. Marion Sauer, secretary; Ruth Hobler, treasurer. Marion Flagg, chairman of the local convention committee, was elected province vice-president. Among the speakers were Dr. Harriet Hayes, Peter W. Dykema and Alice E. Bivins. Guests included Gertrude Evans, Mrs. Winifred Quinlan and Mrs. Edna Hebel Geimer.

Taking part in a concert on Feb. 26 were Sarah French, Esther Asher, Lucille Dresskell, Lorraine Johnston, Elizabeth Tuthill, Alpha Theta Chorus conducted by Miss Flagg, Mrs. L. W. Sullivan, Arthur Christman, Hildegard Becher, Peter W. Dykema, Jr., Dorothy Gilbert and Sarah Knight.

### PHILHARMONIC BIDS BALTIMORE GOODBYE

#### Toscanini Leads Final Concert Which Ends in Tribute of Esteem

BALTIMORE, March 20.—The farewell appearance of the New York Philharmonic-Symphony Orchestra in the Lyric on March 8, aroused a feeling of deep regret that this organization is to discontinue its visits to Baltimore. With an impressive program of Beethoven and Wagner, Arturo Toscanini built up an interest which caused an outburst of approval at the end of the concert; and the demonstration that followed was a sincere tribute to the orchestra and its conductor.

The Philadelphia Orchestra, with Issay Dobrowen as conductor, closed its Baltimore season in the Lyric March 1. A capacity audience greeted the visitors, who played Tchaikovsky's Fourth Symphony, Don Juan, and two sketches by Liadoff. The orchestra's local representative, the T. Arthur Smith Concert Bureau, states that this series will be continued next season.

Nathan Milstein, violinist, appeared at the Peabody Conservatory of Music on March 3, in the seventeenth recital of the Artists' Series. Emanuel Bay accompanied.

To hearty applause, the Johns Hopkins Orchestra, under the baton of Bart Wirtz, gave its first public concert of the season at the Johns Hopkins University Library recently. The Fifth Symphony of Beethoven was the principal work. Lighter compositions, Strauss's *Rosen aus dem Süden* and the Brahms Hungarian Dances, gave the enthusiastic members of the orchestra a vent for their exuberant expression.

The eighteenth Peabody Conservatory recital on March 10 was given by Stephen Déak, cellist, member of the staff, and Erna Pielke, contralto, a former Baltimorean who gained her musical training here. Mr. Déak has absolute command of his instrument and plays in artistic style. His assistant, Miska Merson, gave fine support. As this concert also brought an opportunity of hearing Erna Pielke as a professional artist, the audience welcomed her cordially and applauded her singing. Samuel Margolis was the singer's accompanist.

Our Folk Music was the topic of the

## KANSAS CITY HEARS NUMEROUS RECITALS

### Operatic Programs and Chamber Music Given—Visitors Are Acclaimed

KANSAS CITY, Mo., March 20.—Two programs of operatic excerpts given at the Ararat Temple by Mr. and Mrs. Ottley Cranston, of the Cranston School of Music, and N. De Rubertis, director of the Kansas City Orchestral Training School, enlisted the services of 250 participants. Mrs. Cranston appeared as the Countess in *The Daughter of the Regiment*, and Mr. Cranston as Mephistopheles in *Faust*. There were also scenes from *Aida* and *Il Trovatore*. Mr. De Rubertis conducted.

Students of the leading schools and studios had principal roles, and the following took part: Rose Ann Carr, Gladys H. Smith, James Mack, Blanche Baldock, Paul Fraser, Alpha Van Valkenburgh, Fidelia Triani, John Walstedt, Herbert Fraher, Dr. Cliff Kline, Dorothy Enslen, Faye Munger, Elliot Nathan, Garnett Fowler, Poulaine Small Brady, Ben Keeney, Anna Gottardo, Mrs. William Crawford, Margaret Johnson Blaine, Mrs. Thomas Strickler, Lowry Kohler, Cecil Sanders and James Mack.

Large audiences were generous in praise of the performances.

#### Volpe Quartet Appears

The last concert of the Volpe String Quartet, founded by Arnold Volpe, was heard on March 7. Interest centered in Mr. Volpe's Quartet in G, a composition meriting the praise it evoked. The program, which contained two movements of a Quartet by Borodin, closed with a brilliant performance of Brahms's Piano Quintet, in which Lucile Vogel-Cole was the assisting artist.

Lucile Vogel-Cole, pianist, and Carol Cole, violinist, who have maintained a high standard in their series of sonata recitals, recently gave two performances of the same program, which contained music by Paderewski and Ropartz. Smetana's Trio was played with Katherine Wellemeyer as cellist.

Compositions by Julius Osier were

program given by Baltimore Music Club members at the Hotel Emerson on March 11. With phases of interesting Indian music, cowboy and mountain songs and Vermont tunes, the topic was graphically covered. Ruth Stieff, Gloria Garcia, Margaret Rabold, Elma Rietz, Irene Brown, Margaret Maas Thomas, Earl Lippy, Stanley Brambaugh, Calvin Boughman, Otto Finger, Richard James and Israel Dorman participated.

The Baltimore and Ohio Glee Club, conducted by Ivan Servais, appeared in the Monument Street Methodist Episcopal Church recently. Soloists were: Margaret Anger, soprano; A. Douglas McComas, tenor; and Robert Southard, baritone. Charlotte Rodda Reed, Wilmer T. Bartholomew, Elizabeth C. Duncan McComas and George Bolek were the accompanists.

heard at the Y. M. H. A. on March 7 on a program that included songs by Holmés, Lully and William Traub. Performers were Dorothy Enslen, Freda Draper, Marie Schulte, LaRue Poole, Paul Fraser and Le Roy Snyder.

#### Sorority Ensemble Pleases

Mu Phi Epsilon's recent ensemble program won commendation from an approving audience. Taking part were Margaret Dietrich, Pearl Roemer Kelly, Gayle Giles, Mary Dawson, Isabel Curdy, Sol Bobrow, Carl Douglas, Rose Ann Carr, Mrs. Paul Barnett, Gayle Giles and Gladys McCoy Taylor.

Under the direction of Stanley Deacon and Charles Hedley, of the voice department of the Kansas City-Horner Conservatory, *The Pirates of Penzance* was given creditable performances on Feb. 9 and 10. Students were heard in principal roles and formed the chorus.

#### Concerts by Notable Guests

Rosa Ponselle sang in Convention Hall recently, closing the Fritschy Night Series. Stuart Ross accompanied and played solos. The concert was followed by a reception in Miss Ponselle's honor at the home of Dr. and Mrs. Sam Roberts.

Percy Grainger appeared on the School Children's Concert Series on Feb. 9 and 10 in Ararat Temple. He prefaced his interpretations with descriptive and analytical comments. Mischa Levitzki was heard in Ivanhoe Temple on Feb. 8 as the third attraction of the Y. M. H. A. Series.

Alexander Gretchaninoff was applauded at the Y. M. H. A. on March 1 in a program of his own music. Albert Rappaport, tenor, and Roy Underwood, pianist of the Kansas University of Fine Arts, took part.

Mary Wigwam and her dancers were seen in Ivanhoe Temple on Feb. 11 under the local management of Mrs. Frank E. Smith. Edward McLean, a disciple of the Wigman School, recently gave a program in the Y. M. H. A., assisted by Gill Miller, who composed works for the occasion, and by Arline Wilmot, accompanist.

BLANCHE LEDERMAN

The Agnes Zimmisch Opera Class gave performances of *Il Trovatore* at the Italian Gardens on recent dates before audiences which warmly applauded the participants. Membership in the organization includes Miss Zimmisch's pupils at the Peabody Conservatory of Music and other singers. Leading roles were sung by Agnes Flynn, Alice Archer Walker and Pasquali Romondi. The original text was used, and the staging was adequate. Miss Zimmisch conducted.

Joseph Szigeti, violinist, with Nikita de Magaloff at the piano, gave the twelfth recital program at the Peabody Conservatory recently. Works by Vsaýe, Bloch and Achron were played. Encores were added to the program, and not until the artist pleaded fatigue did the demonstration subside.

FRANZ C. BORNSCHEIN



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## Music One of First Human Needs in Times of Stress, Ward French Finds

**Community Concert Manager Sees People All Over Country Re-Affirming Faith in the Art During Transitory Period**

"It would be impossible for me to withhold comment on what has taken place over the last few weeks to prove further with more striking evidence the position of importance music holds in present-day existence," de-



Ward A. French, Who Sees a Steady Growth in Concrete Expression of Music Appreciation

clared Ward A. French, general manager of Community Concert Service, in an interview with a member of MUSICAL AMERICA's staff.

"The international Community Concert Association plan inaugurated in 132 cities throughout the United States and Canada in the past few years has served as a medium for bringing out this striking evidence," he continued.

"Under the Community Concert plan a one-week's membership campaign is held in each city annually when present members pay their membership dues for a new year and new members are taken into the organization to enjoy the concerts each season.

"The closing concert in Great Neck, Long Island, fell on the day the President of the United States issued his proclamation establishing a bank holiday. On this same day, more than \$450

was paid into the association in next season's dues by members as they entered the auditorium to hear Richard Crooks, Metropolitan tenor.

"During the week ending on March 11, probably the most critical week in America's financial history, more than \$7,300 was mailed in to the secretary of the Providence, R. I., Community Concert Association in payment of membership dues for next season. The Providence Association, by the way, is still the largest organized concert audience in the world today, having 3,150 members.

"More than \$600, covering membership dues for next season, was paid in at the time of the closing concert in Springfield, Mass., in spite of the fact that this concert took place on the second day of the national bank holiday and the date for the annual membership campaign had not even been announced.

"These and many other instances of the kind speak pretty well for great music! They show that the art has become a matter of every-day necessity in our lives and is being looked upon as such by thousands of our people.

"It is true that quite a number of membership campaigns previously set for early weeks in March were postponed and reset for a few weeks later to avoid the effects of the bank holiday, but the striking fact is that not one single city has even mentioned the discontinuance of its Community Concert activities or made the postponement of its campaign plans indefinite.

"I believe the American people have come to the conclusion that conditions are going to improve in the near future and that they are going to go on and live their lives as normally as possible. In so doing, they need the inspiration, morale and entertainment value which music always provides in times of mental and material stress.

"During the eleven years in which I have been engaged in helping cities organize their concert activities, I have never experienced such a flood of approval and appreciation of the artists as I have in this season now ending. Where I used to receive one letter from cities commenting on the success of a concert, I now receive five. In almost every instance the writer will comment on the unprecedented enthusiasm of the audience.

"More times than I can tell have I

been informed of instances where individuals in different cities told the committee of the financial hardships they have experienced due to the depression, but concluded by saying that they felt that they must reserve five dollars in their budgets next season for their Community Concert membership. Music was something they could not do without. The re-adjustments which are now taking place in our economic life are once again teaching us to separate the wheat from the chaff in life's values. Out of this will come a greater appreciation of music as one of life's fundamentals." E.

## BUFFALO ORCHESTRA CONTINUES SUCCESS

**Second Series of Sunday "Pop" Concerts Attracts Happy Audiences**

BUFFALO, March 20.—The second series of Sunday evening "pop" concerts by the Buffalo Civic Orchestra under John Ingram's leadership, scheduled to run till May, is proving even more popular than the first, and draws large audiences. In addition to these and the free concerts every Saturday afternoon at the Albright Art Gallery, the orchestra is giving three symphonic concerts at the Buffalo Consistory. The first on March 17 featured Georges Enesco in the triple role of composer, conductor and solo violinist.

A first public hearing last month of the local string quartet styled the Chordavox, proved that the organization is one worthy of full support. Julian Caster is the leader; the other members are Eugene Kappler, William Schimpf and Fred Caster. Excellent tone, unity and shading marked the playing of the quartet, which was assisted by Martina Bement Baker and Myrtle Foster McCollum, sopranos.

### Recitalists Give Programs

The last of the evening artist recitals sponsored by the Chromatic Club was given on March 13 by Ruth Breton, violinist, accompanied by Betty Baker at the piano. The soloist won hearty approval for her brilliant achievements.

Edna Zahm, soprano of New York, gave a recital before the members of the Twentieth Century Club on March 15. She was enthusiastically received and forced to add many encores to her official list. Ethyl McCullen was the accompanist. MARY M. HOWARD

### Lily Pons Is Hostess at Reception

Mme. Lily Pons, soprano of the Metropolitan Opera, was at home in her apartment in the Essex House on Thursday afternoon, March 9. Her guests included the following personages in the world of music:

Mmes. Olaszewska, Rethberg, Ljungberg, Mario, Morgana, Telva and Vettori, Messrs. De Luca, Lauri-Volpi, Jagel, Crooks, Gandolfi, Setti, Pelletier, Agnini and Ceroni, Walter Damrosch, George Gershwin, Mme. Alma Gluck Zimbalist, Grace Moore, Valentin Parera, Mr. and Mrs. Howard Angus, Mr. and Mrs. Richard Crooks, Mr. and Mrs. Leon Rothier, Bruno Zirato, Mr. and Mrs. Giuseppe Bamboschek, Mr. and Mrs. J. Campbell Phillips, Marina Chaliapin, F. C. Coppicus, Lawrence Evans, Jack Salter, Howard Taylor, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. F. C. Schang, Mr. and Mrs. Ward French, Leonard Liebbling, Pierre V. R. Key, F. D. Perkins, Aaron Baron, Eugene O'Brien, Mr. and Mrs. Robert A. Simon, Doris Jarmel, Daggett Lee, A. Walter Kramer, S. E. Piza, Adamo Didur, Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Ernest Schelling, Major and Mrs. William Kennelly, Dr. Lawrence D. Alexander, Louis Sperry, Mary Vail Andrea, Mrs. Regina Jais, Mr. and Mrs. Earle R. Lewis and the Misses Lewis, Dr. and Mrs. J. J. Eller, Mrs. Flora Bauer.

## Recent Successes HAROLD MORRIS

**Pianist-Composer**



Soloist Last Season with Boston Symphony

### MORRIS RECITAL GAINS OVATION

"Harold Morris, American composer-pianist, was given an ovation Tuesday afternoon by a large audience . . . he appeared with the New York String Quartet in the third concert of the Tuesday Musical Club series . . . an unusual program. . . . Strongly marked rhythms, great variety of thematic material, sharply contrasting tonal coloring and a beautiful feeling for instrumental balance are features of Morris' writing. . . .

In his group of piano solos, a Bach 'Chorale Prelude', five Chopin numbers and the Wagner-Liszt 'Liebestod'. Morris showed a brilliant technique. . . . San Antonio Express, March 1, 1933.

### MUSIC LOVERS GIVEN TREATS

" . . . blew an unforgettable breath of beauty into the minds of San Antonio music lovers, who filled San Pedro playhouse. . . .

This infallibility of ensemble showed to equally fine advantage in the final offering, a quintet for piano and strings composed and directed personally by Mr. Morris. . . .

M. Dapey, San Antonio Light, Mar. 1, '33.

### HAROLD MORRIS APPLAUDED IN LAST PROGRAM

**Noted Composer-Pianist Wins New Laurels in Houston**

"Playing a group of his own compositions, Harold Morris of New York was applauded by hundreds of Houstonians who filled the Scottish Rite Cathedral, Saturday evening. The noted composer-pianist, brought to Houston under the auspices of the Rice Institute Lectureship in Music, gave his third and concluding program Saturday evening. Mr. Morris, a native of Texas, won new laurels from Houston music lovers with his interpretation of some of his own most popular compositions . . . gave a marvelous performance and won rounds of applause from the enthusiastic audience. . . .

Pat McNeely Barnes, Houston Post, February 26, 1933.

" . . . the Rice Institute Lectureship in Music again afforded Houstonians the opportunity of hearing the newest in music when Harold Morris, a young composer fast forging his way to the front ranks, was presented in a series of lecture recitals. . . . It was this same lectureship which has presented such personages as Ravel and Honegger to the Houston public. . . . Mr. Morris' lectures showed him a very ardent devotee of the music of which he spoke and one who approached his subject matter with a naive and delightful freshness. . . .

His music drives itself home in its listeners' minds in many respects. It is unmistakably Harold Morris, and not the gleanings from a predecessor set forth in a new garniture of harmonic progressions. On the programed numbers, the variations on a negro spiritual, Pilgrim's Song, from the concerto for piano and orchestra, was a high spot. Mr. Morris played this last season with the Boston Symphony under Serge Koussevitzky. It was undoubtedly dear to its author's heart, and his setting forth of its variation was done with a solemnity that lost none of the deep underlying spiritual quality which designates this type of folk tune. Mr. Morris' group of piano solos were also highlights of the program. . . .

Ina Grotte, Houston Chronicle, Feb. 26, '33.

Personal Representative: Cosby Danaby 316 West 95th St., New York City

## STUDY ORCHESTRAL CONDUCTING AT MONDSEE THIS SUMMER

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WILHELM VON WYMETAL JR.—Operatic Director**

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### The New York Philharmonic - Symphony Carries On, With Hope of Wider Public Support

**H**EARTENING to every musical enterprise that has been confronted by unforeseen problems in bridging the gap to more normal times, is the announcement that the New York Philharmonic-Symphony has matured its plans for next season. It is probably true in music, as elsewhere, that the costlier the institution and the more it has depended on the bounty of wealth, the more difficult is its position in times when personal fortunes are dissipated or frozen in such a way as to imperil or curtail endowments and subsidies. Inevitably, those organizations which have most nearly paid their own way without annual deficits are in a better position, with respect to seeing into the future, than those which have taken for granted an outgo materially in excess of receipts, with the difference a matter of personal or group guarantees.

In the case of the Metropolitan Opera a courageous campaign is being carried on to assure another season and altogether hopeful progress has been made. It is significant that this campaign recognizes that the immediate future of opera rests with individual music lovers in great numbers, rather than with a few wealthy patrons such as have controlled the destinies of most of America's musical institutions. The Philharmonic-Symphony, it would appear, is viewing the future with a like perspective. Though the coming season is assured, the belief is expressed that the success of the famous orchestra thereafter will rest more and more on a wider popular support, with less dependence on subvention by the rich.

What comes of the Metropolitan's appeal to radio listeners may have some direct bearing, as yet unforeseen, on the orchestral situation. The Philharmonic-Symphony also broadcasts, and its Sunday concerts have been a source of untold pleasure and musical enlightenment to millions. The contention that some nominal sum might in all justice be collected from radio listeners for the privilege of hearing the opera, and probably would be paid very cheerfully in view of the insignificance of the sums suggested as fees or contributions (ranging from a few cents to, at the most, a dollar, for an entire season of broadcasts) could be applied to symphony as readily as to opera; the only distinction to be drawn being that of immediate need. It may even be argued that whereas the opera broadcasts stimulate a desire to see the artists in person and to witness the stage spectacle and the drama, with the result that there are new converts to opera, the orchestral broadcasts, coming as they do on a Sunday, result in a falling off of the week-end attendance, because those who might otherwise be Sunday subscribers know they can go into the country and still hear the concerts by means of the radio. This would seem to be borne out by the greater difficulty encountered in selling out the house for

the Sunday Philharmonic concerts than for those of Thursday and Friday.

It would be wise to move slowly, even with respect to suggestions that might cause the radio listener to believe that he is destined to become the target of cumulative and perhaps conflicting appeals for funds; although it may with propriety be pointed out that the Englishman and the German expect to pay, in one way or another, for just such privileges as the American radio listener now has gratis. The possibility remains that with the Metropolitan Opera issue settled, the question of radio co-operation in the financing of the Philharmonic may come up. If it does, something might be made of an arrangement whereby radio listeners would receive the beautifully written and otherwise admirable program annotations of Lawrence Gilman, in addition to the instructive talks by Olin Downes which go over the air with the concerts.

Mr. Gilman's notes are not only informative and valuable for their factual content; they are literature of a high quality. Perhaps no single step could be taken that would contribute more wholesomely to the cultural advancement of music in America than the widest possible dissemination of notes of this character. The radio listener thus would have something in tangible form, in addition to his hours of pleasure in listening to the symphony concerts; in the course of two or three seasons he would have accumulated a veritable library on the subject of symphonic music and at a negligible cost.

### Publishers! Watch the Demand-Supply Curve!

**I**N this period of adjustment, during which the entire subject of production, in art as in industry, deserves every consideration, the subject of the music publishers' duty and purpose comes before us once more.

Everywhere in the world music publishers are producing the output of their composers, each country giving its attention largely to its own nationals. Here in the United States, the close observer has noticed that in certain departments of publication, there has been a decided overproduction.

It should be realized that the law of supply and demand must ever be a guide by which the music publisher is to make his plans. He must know what the outlets for his new issues are, where he can count on his publications being purchased and performed, what kind of publications to bring forward, what kind of music to specialize in. Unless he cuts his cloth to his measure, he will find himself with a mass of material on his hands, which, regardless of its excellence, becomes a drug on the market.

The increased activity in music, instrumental and choral, in our schools has spurred on practically every music publisher in the land to supply this big field with specially prepared music. It has resulted in a great deal of admirable material which otherwise might never have been produced. But there is only so much that our schools and high schools can undertake for study and performance. To push this past the saturation point would be foolhardy.

Then, too, there should be an understanding among music publishers through their associations that the issuing of a composition should not be a signal for all to add it to their catalogues. We refer, of course, to non-copyright works, on which one publisher might easily have supplied the demand, but which are turned into white elephants, because the sale is divided among the many instead of being confined to the original publisher.

Overproduction is an ill from which we suffered during those banner years previous to the worldwide economic complications which assail us all today. Let us be mindful of this in everything we do in the art as well as in the business world. To ignore it, is to court disaster.

## Personalities



Peter Ibbetson Seeing Himself as Audiences See Him. Edward Johnson, Who Created the Title Role in Deems Taylor's Opera, Surveys a Portrait of Himself in the Role He Created at the Metropolitan. The Painting is the Work of a Compatriot, the Noted Canadian Artist, Karl Godwin

**Coolidge**—Mrs. Elizabeth Sprague Coolidge, noted patron of music, has composed a string quartet, which was given its first public performance on March 19 at the Neighborhood Music School by the Manhattan String Quartet. This ensemble had previously played the work privately for Mrs. Coolidge at Washington.

**Corigliano**—The celebrated Louis Spohr violin made by the great Italian master, Guadagnini in 1780, has recently come into the possession of John Corigliano. The instrument was formerly owned by Henry Holmes, a pupil of Spohr, to whom it had belonged previously.

**Garrison**—Shortly before leaving for Europe for an extended visit, Mabel Garrison, soprano, formerly of the Metropolitan, was appointed to the vocal department of the music faculty of Smith College. Miss Garrison will take up her duties in the fall.

**Beddoe**—The veteran tenor, Dan Beddoe, who has appeared publicly for nearly fifty years, recently celebrated his seventieth birthday in Cincinnati, where he is a member of the faculty of the Cincinnati Conservatory of Music. He will take part for the twelfth time in the biennial spring festival in that city next May.

**Junge**—Mrs. Franklin D. Roosevelt has re-appointed Henry Junge of Steinway & Sons to assist her in arranging details of musical functions to take place at the White House. Mr. Junge has acted in this capacity for twenty-two years under Presidents Taft, Wilson, Harding, Coolidge and Hoover.

**Baird**—Among the guests at the last state reception given by Mr. and Mrs. Hoover was Martha Baird, pianist, and her husband, Arthur Moulton Allen. Mr. and Mrs. Allen were guests of Mr. and Mrs. John Jay Hopkins, the former, special assistant to Ogden Mills, Secretary of the Treasury.

**Schelling**—At the recent closing concert of the children and young people's series of the New York Philharmonic-Symphony Orchestra, the announcement was made that a cabin in the MacDowell Colony at Peterboro, N. H., had been named the Ernest Schelling Studio as a testimonial to the services which Mr. Schelling rendered in the colony's twenty-fifth anniversary.

**Schoen-René**—An event in the world of books will be the forthcoming appearance of the Memoirs of Anna Schoen-René, the well-known teacher of singing and a member of the faculty of the Juilliard Graduate School. The book will contain reminiscences of Clara Schumann and Brahms, also recollections of Viardot-Garcia.



# What They Read Twenty Years Ago

in MUSICAL AMERICA for March, 1913



Well-known Musical Figures Who Were Concerned in the Production of *Cyrano de Bergerac* at the Metropolitan in 1913. Left to Right, They Are Giulio Gatti-Casazza, General Manager of the Metropolitan; the Late Edward Siedle, Technical Director of the Opera House; Walter Damrosch, Who Composed the Score; Alfred Hertz, Who Conducted the Performance, and William J. Henderson Who Wrote the Libretto from Rostand's Drama

## Still Waiting

(Headline) Designing Berlin's New Opera House. Much needed institution not likely to be completed for five or six years. Exhibitions of designs are being made at present in Berlin.

1913

## Speaking of Fees

Enrico Caruso will receive \$2,500 for each of his appearances during the coming season of royal opera at Covent Garden.

Opera Chorus Rewarded. Each Member Gets \$5 bonus for good work in premiere of *Boris*.

## Verdi a Frenchman?

Verdi was a native of Roncole in the old dukedom of Parma annexed by the great Napoleon in 1808, and made over into the Department of Taro. It was still French in 1813, hence Verdi, though born on Italian soil, was legally a Frenchman.

1913

## Overpaid Musicians!

Musicians at the Kaiser's Opera are paid as follows: orchestra, \$40 a month; chorus, \$25 a month; stage mechanics, \$40; sceneshifters, \$18.

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## PHILADELPHIA LIST BRINGS NEW WORKS

### Simfonieta Presents Novelties Under Sevitzky—Ensembles Applauded

PHILADELPHIA, March 20.—The Philadelphia Chamber Music Simfonieta, with Fabien Sevitzky as conductor, concluded its seventh season on March 15 in the Bellevue ballroom. As usual, Mr. Sevitzky's program was rich in novelties, including the world premiere of Leo Sowerby's *Simfonieta*, the American premiere of Karol Rathaus's *Prelude* for strings and trumpet, and what is believed to be the first performance in this country of Carl Philipp Emanuel Bach's *Suite in D*.

As a tribute to the memory of the late Dr. J. Fred Wolfe, Mr. Sevitzky gave the Elder Bach's choral prelude, *Herzlich Thut Mich Verlangen* in his own fine arrangement for strings, the Third Brandenburg Concerto and Tchaikovsky's *Serenade* for strings.

Mr. Sowerby's composition, dedicated to Mr. Sevitzky and the Simfonieta, is extremely modernistic, atonal in all of its three sections and in many places productive of some disagreeable sounds. The Rathaus work, in which Saul Cohen Caston, first trumpeter of the Philadelphia Orchestra, was the efficient additional artist, is notable for its tonal brilliancy.

On Saturday, March 11, the annual children's concert was given successfully. On Monday, March 13, the Simfonieta appeared at the Penn Athletic Club Auditorium to a full house in the annual concert for the Barnwell Foundation. The program included an effectively composed *Prayer* by Frances McCollin.

### Fine Arts Program

The March 1 weekly afternoon program under the auspices of the music department of the School of Fine Arts of the University of Pennsylvania was given in Irvine Auditorium. Alberto Bimboni, a university faculty member and coach at the Curtis Institute of Music, was the expert conductor. From the institute he brought a number of artist pupils, including Margaret Codd, soprano, Benjamin de Loache, baritone, and the Connell Quartet consisting of Cecelia Thompson, Virginia Kendrick, Daniel Healy and Leonard Treash, all students of Horatio Connell. The artists were heard in varied groupings in Bach's *Coffee Cantata*, a cluster of the so-called *Scotch Songs* of Beethoven and in the four quartets, Op. 92, for mixed voices by Brahms.

The Curtis Quartet appeared on

March 1 in the third concert of its series of five in the Ethical Culture Auditorium. Harl McDonald's new Quartetino, based on Negro themes and developed with skill and fidelity to mood, was the novelty on a program which contained the Beethoven G Major and the Brahms B Flat quartets, both played with facility.

Heard at the Matinee Musical Club's fortnightly concert on March 14 were the Piano Ensemble, directed by Agnes Clune Quinlan; the Petit Ensemble, of which Nicholas Douy is the director; and several club artists. The Petit Ensemble consisted of a string quintet, a quintet of women's voices, a piano and a glockenspiel. In the Piano Ensemble were thirteen players who used seven pianos. An exceedingly generous and varied program included the Card Scene from *Carmen*, two movements from Haydn's *London Symphony*, Saint-Saëns's *Le Déluge*, Rhené-Baton's *Berceuse*, and groups of songs by Minerva Crossan and Mary Elizabeth Adams.

### Hadley Concludes Season

A choral and orchestral concert concluded the seventh season of the Pennsylvania Symphony Orchestra March 20 in Scottish Rite Hall, which held the largest audience the ensemble has had this year.

The orchestra, conducted by Henry Hadley, collaborated with the excellent Brahms Chorus, of which N. Lindsay Norden is the conductor. The program which contained for its novelties—in which Dr. Hadley has been so prolific—his own *Enchanted Castle*, an overture of careful construction and ingratiating melody; Mr. Norden's motet, *Charity*, and his reworking of Brahms's *Four Serious Songs* for chorus and orchestra, with a soprano solo, well sung by Florence Edna Kirk, in the fourth.

Mr. Norden's transcription into a larger form of Brahms's work for solo bass and piano accompaniment proved very interesting, though the new and massive proportions somewhat obscured the intent of the original. His motet had many points of merit.

The orchestra was heard in the tuneful *Overture* to Humperdinck's *Die Königskinder*, and in Rimsky-Korsakoff's *Caprice Espagnol*, brilliantly performed. Josef Wissow, pianist of much technical skill and musicianly talent, gave a good reading of Liszt's *Hungarian Fantasia*, Dr. Hadley providing a helpful accompaniment.

W. R. MURPHY

### Albert Spalding to Appear at Westchester Festival

Albert Spalding will be guest artist at the Westchester County Music Festival, White Plains, appearing at the concert to be given on May 19.

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## Detroit Forces Will Continue; Current Season Ends Brilliantly

### Public Loyalty Demonstrated at Final Programs of Year — Some 500 Turned Away from Closing "Pop" Concert—Man- ager Paterson Issues State- ment Relative to Plans for Future

DETROIT, March 20.—The Detroit Symphony Orchestra will continue, it is stated by Murray G. Paterson, manager. The orchestra has never ended its annual season amidst greater feelings of friendship and loyalty than were demonstrated at the final subscription pair of concerts on March 2 and 3, and at the last "pop" concert on Saturday, March 4. The last-named event drew one of the largest audiences Orchestra Hall has ever held. In spite of the bank holiday, at least 500 cash customers were denied admission because the capacity of the hall was taxed.

Playing its final pair in a season shortened seven weeks because of straightened finances, the orchestra under Ossip Gabrilowitsch closed its year's work in glorious fashion. Mr. Gabrilowitsch, as is his custom, also appeared as piano soloist. For him and his men there were standing ovations, cheering and singing of Auld Lang Syne. For Victor Kolar, associate conductor, and the orchestra the same honors were accorded the last night. The program for March 2 and 3 was made up of Handel's Concerto Grosso in C, played here for the first time; the Franck Symphony and Rachmaninoff's Second Concerto for piano in C Minor.

Mr. Kolar was in charge of the fifteenth subscription pair on Feb. 23 and 24. For the first time in six years, Beethoven's Eroica Symphony was included on a local program. Mr. Kolar did splendid work and was applauded roundly. Other items were Don Juan by Strauss and the Johann Strauss Waltz, Roses of the South.

#### Two Choirs Take Part

The Detroit Symphony Choir assisted at the final "pop" concert. Arthur Luck,

member of the orchestra, conducted the first performance of his new Victory March, dedicated to President Roosevelt. He also led the choir, of which he is assistant director, in the Sanctus and Benedictus from his Mass in A Flat. Mr. Kolar conducted compositions by Auber, Bach, Bizet, Borodin, Sibelius and the Polka and Fugue from Weinberger's Schwanda, which was played here for the third time this season. It was one of the season's sensations.

The Border Scottish Choir, H. Whorlow Bull, conductor, assisted at the next-to-the-last "pop" concert on Feb. 25. The choir sang a group of seven songs by British composers. Mr. Kolar led the orchestra in compositions by Verdi, Moussorgsky, Strauss, Sibelius, Delibes and Enesco.

Mr. Kolar conducted the last of the young people's concerts on Saturday morning, March 4. Edith Rhett Tilton, educational director, lectured. The program was made up of compositions by Humperdinck, Ganz, Massenet, Ochs and Mendelssohn.

#### Outstanding Musical Success

In his statement relative to the ending of the orchestra's nineteenth season, Mr. Paterson says:

"Musically the season has been an outstanding success. It has included thirty-two subscription and seventeen popular concerts, five young people's concerts, eight school children's free programs, a special Polish concert, a special Pro Musica program, a special Wagner concert, five Symphony Festival Week free programs and fifteen Festival Week broadcasts. Tours have taken the orchestra to Ann Arbor, Oberlin, Hartford, South Hadley, Northampton, Hanover, Saratoga Springs, Newburgh, Ithaca, Pittsburgh and Toledo. The success of the orchestra on tour is one of the high lights of each season and all the cities mentioned have written for dates for next year.

"Financially the season has, of course, been the hardest in the history of the orchestra. Our organization operated this year on the lowest budget of any major orchestra in the United States. The budget for the first season of the reorganization of the orchestra fifteen years ago (1918-19), was \$313,000. This later grew to \$400,000. Last year it was reduced to \$333,000 and this year it was \$233,000.

"In the face of existing conditions, plans are being prepared for next season, and within a few weeks the schedule will be announced. We are going forward."

#### Little Symphony Appears

The American Little Symphony, an organization of twenty members of the Detroit Symphony Orchestra, played its most interesting concert of the season on March 7, at the Detroit Institute of Arts. Valbert Coffey conducted and Edward Bredshall, popular Detroit pianist, was soloist in Mozart's Piano Concerto in A and the Valse Caprice of Saint-Saëns. The orchestra played Schubert's Chamber Symphony, Op. 166; Debussy's The Girl with the Flaxen Hair, and the Kermesse Flamande of Jan Blockx.

One of the choice events of the year was the appearance of Georges Enesco in a violin recital on Tuesday, Feb. 21, under Tuesday Musicale auspices at the Detroit Institute of Arts. It was one

of the most successful violin recitals here in recent years. The program was entirely unconventional. Sanford Schlusell, pianist, who assisted, also was accorded high praises for his contributions.

Lota and Sarat Lahiri appeared at the Wilson Theatre on Feb. 22 and offered an authentic presentation of the ancient music of India played on native instruments. Dances of the Orient were given also. The program was well received.

Saveli Walevitch gave a program of ancient folk songs of Russia at the Colony Club on March 1. He also sang a number of gypsy songs, accompanying himself on a guitar-like instrument.

HERMAN WISE

### FACULTY APPOINTED FOR SALZBURG ACADEMY

#### Fifth Summer Session to Open in July under Aegis of Mozarteum—Noted Artists Engaged

SALZBURG, March 15.—The fifth session of the Salzburg Orchestral Academy will be held from July 3 to Sept. 2 under the aegis of the International Foundation Mozarteum of Salzburg. The council of the academy is composed of Dr. Bernhard Paumgartner, director, Clemens Krauss, Bruno Walter and Sir Henry J. Wood. Members of the faculty will include the following:

Hjalmar Ariberg, professor State Conservatory of Music, Leipzig; Dr. Adrian C. Boult, conductor British Broadcasting Company's Orchestra; Dr. Otto Erhardt, chief regisseur Dresden State Opera and former stage director Chicago Civic Opera Company, Paul Grümmer, 'cellist, Musikhochschule, Cologne; George Jung, painter, Salzburg; Herbert von Karajan, conductor Ulm Opera; Clemens Krauss, conductor Vienna Opera and Vienna Philharmonic Orchestra; Harald Kreutzberg, dancer; Walter Laudauer, composer and exponent of modern popular music; Ralph Lawton, pianist; Josef Lhevinne, pianist; Mitia Mayer-Lieman, lecturer.

Also: the Mozart Quartet, Salzburg; Theodore Müller, professor Mozarteum; Dr. Paumgartner; Karl Pichler, conductor and coach; Frida Richard, actress; Franz Sauer, organist Salzburg Cathedral; Heinz Scholz and Robert Scholz, professors Mozarteum; Dr. Paul Stefan, musicologist, writer and Vienna correspondent of MUSICAL AMERICA; Karl Stummvoll, professor Mozarteum.

And: Beatrice Sutter-Kottlar, State Opera and professor Hochschule, Frankfurt; Lino Vesco, voice teacher, Vienna; Bruno Walter, conductor Vienna Philharmonic, New York Philharmonic-Symphony Orchestra and Leipzig Gewandhaus; Julius Weismann, composer, member Prussian Academy of Arts; Fridrich Wilckens, musical director Kreutzberg class; Emma Wolf-Dengel, voice teacher, Mannheim, and Meinhard von Zallinger, conductor Cologne State Opera.

#### Interesting Articles Contained in "Der Aufstieg"

BERLIN, March 15.—Excellent progress has been made by the magazine, *Der Aufstieg*, published by the firm of Ed. Bote & G. Bock, during its first year. The February number, first issue in its second year, contains interesting articles, among them several on church music, one by Rudolph Lothar on Wie Friedemann Bach entstand, a memorial tribute to Eugen d'Albert by Hanns Heinz Ewers, author of d'Albert's opera, Doe Toten Augen, one by Prof. Dr. Karl Hasse on Max Reger and criticism. There are also excellent illustrations. Although *Der Aufstieg* naturally gives prominence to the publications of Bote & Bock, it is today of sufficient general interest to be more than a house organ.

#### Paul Althouse Gives Recital in Allentown

ALLENTOWN, PA., March 20.—Paul Althouse, tenor, was heard in a successful recital on March 1. His program included works by Arne, Handel, Wolf, Reger, Strauss, Fox, Ernest Charles, Clara Edwards, A. Walter Kramer, James H. Rogers, and Kurt Schindler.

### NEW SOCIETY FORMED

#### Amphion to Give First Concert in Waldorf Astoria

Amphion, a new organization composed of a chorus of women's voices and a sustaining membership, with Harry Gilbert, organist of the Fifth Avenue Presbyterian Church, as conductor, will give its first concert on Wednesday evening, March 29, in the Astor Gallery of the Waldorf Astoria. The soloists will be Frederick Jagel, tenor of the Metropolitan Opera, and Eleanor Eberhardt, contralto.

Officers are: Elsie F. Rogers, president; Mrs. Harold Vincent Milligan and Mrs. Florence Turner Maley, vice-presidents; Mrs. Dorothy W. Tierney, secretary, and Mrs. F. Wade Brown, treasurer. The directors are: Susan Boice, Mrs. O. C. Cypriot, Eleanor Eberhardt, Mrs. F. S. Edick, Mrs. Theodore Martin Hardy and Mrs. W. N. Waters.

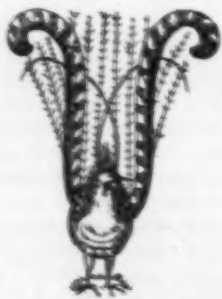
The Advisory Committee is composed of Mrs. H. H. A. Beach, Mrs. Mary Mellish, Mme. Alma Gluck Zimbalist, Richard Crooks, Dr. Henry Hadley, Dr. Ernst Knoch, Oley Speaks, Leon Barzin, Barre-Hill and Reinald Werrenrath, under the chairmanship of Mrs. John H. Griesel.

Amphion will give opportunity to young artist and composers to appear on its regular programs; and has established five memberships in the Choral, donated by friends of the organization, for talented students.

#### Institute in Berlin to Hold Courses for Teachers

BERLIN, March 15.—The Central Institute for Education and Instruction in Berlin will hold two special courses for music teachers in collaboration with the German Art Association. The first course will be held from May 5 to 13 and will give private music teachers and professional musicians an opportunity to visit music seminars, conservatories, state academies of music, etc. The second course will be held from May 15 to 23 and will enable public school music supervisors to attend the music classes in every category of school in Berlin, including the State Academy of Church and School Music.

G. DE C.



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## New York Concerts Show Wide Variety and Contrast

**Unusual Diversity of Events Attracts Large Audiences—Ensemble Organizations, Local and Visiting, Well to the Fore—New Works Featured on Several Programs—Choral Concerts Heard**

A NOTICEABLE variety, not only in the type of concerts given during the past fortnight but also in the programs, added interest to events set forth for Manhattan's concert-goers. Josef Hofmann won ovations in his Carnegie Hall concert. John Charles Thomas gave a recital of unusual excellence, his program including several "first times." Yehudi Menuhin delighted a large gathering by his playing which grows visibly in maturity. Sergei Rachmaninoff attracted his customary large audience.

### Pan-American Music Presented

The Pan-American Association of Composers presented a concert of North and Latin-American music in the Carnegie Chapter Hall on the evening of March 6. Vivian Fine, pianist, opened the program with a Sonata of Carlos Chavez which, while well performed, seemed exceedingly dry. A very agreeable contrast was afforded by three fresh little songs of Villa-Lobos which followed, ably sung by Judith Litante, soprano, with Alexander Lipsky at the piano. Miss Litante next presented Four Poems from the Japanese by John J. Becker, works in which the present reviewer could find little interest.

Edgar Varèse's Ionization for forty-one percussion instruments, conducted by the intrepid Nicolas Slonimsky, proved a mildly clever piece of scoring, and elicited much merriment. Adolf Wei's Sonata for piano, played by Jerome Moross, is a seriously constructed work which would bear repetition. Radiana Pazmor, contralto, sang with pleasing style and interpretative distinction two works by the Argentinian composer Carlos Pedrell, and two songs, Winter's Approach and The Breath of a Rose, by William Grant Still. These works, less striking from a technical viewpoint, possess an attractive natural flow of lyricism. Ruth Crawford's Sacco-Vanzetti, which was sung by Miss Pazmor with the composer at the piano, is an impressive conception which somehow did not come off as impressively as it should have. The program closed with William Russell's Fugue for eight percussion instruments. All that can be said for this sort of thing is that it is interesting as an experiment in aesthetics. S.

### Roland Hayes Appears

Roland Hayes, tenor, was heard in a recital in the Town Hall on the evening of March 6. His program contained works by Mozart, Brahms, Wolf, Griffes and Morhardt, a group of French and English songs, and a group of Negro spirituals. Percival Parham was the accompanist.

### Budapest Quartet Plays Hindemith

Budapest String Quartet: Joseph Roisman, Alexander Schneider, Stephan Ipolyi and Mischa Schneider. (T.H.) March 7, afternoon.

Quartet, Op. 22.....Hindemith  
Quartet in C, No. 17.....Mozart  
Quartet in A Minor, Op. 51, No. 2.....Brahms  
This concert, the only one to be given



Edgar Varèse's New Ionization for Percussion Instruments Was Played at a Concert of the Pan-American Association

in New York this season by the Budapest musicians, and their first here in two years, proved outstanding. The playing of these artists was of a refreshing vitality throughout, whether in meeting the demands of the more brilliant passages with full-bodied tone and invigorating spirit, or in conveying the more delicate shades of the composers' meaning with rare sensitiveness. The Hindemith Quartet as they played it, with searching understanding and the most subtly blended tone, seemed divested of all excesses of dissonance and to stand forth as a singularly melodic work. The nostalgic character of the opening movement and the fateful mysteriousness of the muted slow movement were admirably projected.

The performance of the Mozart was also marked by an engaging spontaneity and excellent tonal balance, but a slight tendency towards rhythmic untidiness made itself manifest here. Still more was this apparent in the Brahms, albeit in other respects the work was played with impressive authority. The audience rewarded the visitors with warm applause and exacted an extra at the end, a movement from a Haydn quartet. C.

### Samuel Gardner Gives Recital

Samuel Gardner, violinist; assisted by Clarence Adler, pianist; Milton Kaye, accompanist; and a string quartet consisting of Dorothy Kesner, Julia Nussenbaum, Cornelia Basky and Margaret Christy. (T.H.) March 7, evening.

Sonata No. 3 in D Minor, for.....Brahms  
Violin and Piano.....Gardner  
Prelude in C, Op. 14, No. 4.....Gardner  
Recitativo and Scherzo-Caprice for  
Violin Alone.....Kreisler  
Song without Words.....Mendelssohn  
La Capricieuse, Op. 17.....Elgar  
Suite in A, Op. 10.....Sinding  
Concerto in D for Violin, Piano  
and String Quartet.....Chausson

Mr. Gardner's first appearance in several seasons brought to the Town Hall a large, agreeably disposed and discriminating audience. The Brahms Sonata was presented with musicianship and a nicely sustained balance of musical values, Mr.

Adler playing the piano part with keen sensibility.

The shorter works which formed the central part of the program were excellent accompanied by Mr. Kaye. They were performed by Mr. Gardner with suavity and grace, revealing the qualities of technique and musical understanding for which he is noted. The concerto which closed the program was given by Mr. Gardner and the ensemble with conscientious regard for its finer shades. The audience gave every evidence of enthusiasm. Z.

### Elshuco Trio Gives Brahms List

Playing in their best manner the works of the composer they interpret so well, the members of the Elshuco Trio—Karl Kraeuter, violinist, Willem Willeke, cellist, and Aurelio Giorni, pianist,—assisted by



Julia Peters Was Heard in a Unique Recital with Clavilux Accompaniment

Conrad Held, violist, gave their second Brahms evening in the Engineering Auditorium on March 7. The concert was the last in a series of four given during this fifteenth season of the organization. A distinguished audience manifested keen appreciation and enjoyment of the performance.

The program consisted of the two piano quartets, the A Major and the G Minor. The musicians were in a particularly happy vein in the colored performance they gave to these works. The ensemble was noticeably fine. A beautiful lyric quality was shown in the slow movements; and rhythmic energy made vital the allegro sections, especially the Rondo alla Zingarese of the G Minor Quartet. M.

### Hunter and Zoller in Third Recital

Elsa Alves Hunter, soprano, and Elmer Zoller, pianist, were heard in the third recital of their series of five lieder programs at the Barbizon Plaza on the evening of March 7.

Eighteen songs of Brahms, most of them unfamiliar, were sung in a manner which showed the highest type of musicianship. Mrs. Hunter's voice is one of pleasing quality, and was handled in absolute obedience to the dictates of the music. Mr. Zoller's accompaniments contributed greatly toward the success of an evening of marked musical importance. Y.



John Charles Thomas Attracted a Large Audience to One of His Customarily Interesting Recitals

### Julia Peters and Thomas Wilfred Give Joint Program

Julia Peters, soprano, and Thomas Wilfred, inventor of the clavilux, appeared in a joint recital in Carnegie Hall on the evening of March 8.

Mr. Wilfred accompanied Miss Peters's singing with the clavilux, together with Claude Gonvierre at the piano. It was an arresting performance. The patterns and rhythmic color forms which were thrown on the screen were at all times interesting to the eye and prompted the audience to call and recall Mr. Wilfred before the curtain. Miss Peters, who sings with a broad, full tone, brought sensitive insight to songs of Schubert, Brahms and Strauss, and arias from Der Freischütz and La Forza del Destino. Y.

### Jacqueline Salomons Is Heard

Jacqueline Salomons, violinist, whose playing is not unknown to the New York public, made her third appearance in several years in the Town Hall on the evening of March 8, with Pierre Luboshutz at the piano.

Miss Salomons gave an excellent reading of the Mendelssohn Concerto and played also the ineluctable Pugnani-Kreisler Introduction and Allegro, as well as Corelli's La Folia, arrangements by Kreisler of pieces by Beethoven and de Falla, Rimsky-Korsakoff's Flight of the Bumble Bee arranged by Hartmann and Ravel's Tzigane. Excellent tone and facile technique were at all times evident. (Continued on page 22)

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### Key to Abbreviations

C. H.....Carnegie Hall  
T. H.....Town Hall  
B. P.....Barbizon Plaza  
Ch. H.....Chalf Hall  
E. A.....Engineering Auditorium  
J. S. A.....Juilliard School Auditorium  
R. H.....Roerich Hall  
S. H.....Steinway Hall  
W. A.....Wanamaker Auditorium  
W. A. B.....Waldorf Astoria Ballroom



## BAY CITIES ATTEND NOTABLE PROGRAMS

### Oakland and Berkeley Hear Concerts by Guests and Local Artists

OAKLAND, CAL., March 20.—The season in the Bay Cities, Oakland and Berkeley, has reached its peak. Bernardino Molinari conducted the San Francisco Symphony Orchestra in its only Oakland concert, arranged by Alice Metcalf. Works by Rimsky-Korsakoff, Debussy and Ponchielli were featured on the program, which was explained by Glenn Woods, city music supervisor.

Recitals by Fritz Kreisler and Sergei Rachmaninoff were given under the local management of Peter D. Conley. Selby Oppenheimer presented the Don Cossack Russian Male Chorus.

A program including music by Beethoven, Tchaikovsky and Dvorak was recently given by the Wildwood Violin Choir, conducted by Orley See.

#### University Orchestra Appears

The California Symphony Orchestra, maintained by the University of California, Berkeley, and conducted by Modeste Alloo, with Antonio de Grassi as concertmaster, gave a program which featured piano concertos by Mozart and Brahms. Gunnar Johansen was the soloist.

José Iturbi was presented by the Berkeley Musical Association. The Don Cossacks were also heard.

Musicians engaged in concerts of the Amphion and Berkeley Women's City clubs and on other programs have been Annie Louise David, O. de Osmo, Mme. C. Marcelli, Rudolphine Radil, Grace Burroughs, Fanny Bailey Scott, Katherine Donohue, Harrison Ward, Raymond Marlowe, Mary Robin Steiner, Donald Rowe, Mildred Maclure, Jane Richardson, William Denny, Doris Finger, Merle Scott, Stephen Lehmer, Carmen de Obario, Margo Hughes, Charles Cushing, Sofia Neustadt, Opal Hiller and Mrs. Wallace Wheaton Briggs. A. F. SEE

#### Rodzinski to Conduct New Department at Conservatory in Mondsee

Dr. Artur Rodzinski has been appointed director of the new department of opera and orchestra conducting which is to be established at the Austro-American International Conservatory at Mondsee, Austria, this coming summer. In the department of opera, Dr. Rodzinski will have as his associate Wilhelm von Wymetal, Jr.

### Dr. James L. Mursell Joins Juilliard Staff for Summer Sessions



Dr. James L. Mursell Will Conduct Educational Courses at the Juilliard Summer School

Dr. James L. Mursell, professor of education at Lawrence College, Appleton, Wis., has been appointed to the faculty of the Juilliard Summer School for the coming season. He will conduct courses in music education, including the psychology of music, the principles of music education and the problems of supervision.

Dr. Mursell has published several books on music education, among them *The Principles of Musical Education*. His book *The Psychology of School Music Teaching* (in collaboration with Mabelle Glenn), was chosen as one of the Sixty Best Educational Books of 1931. He is visiting lecturer at the American Institute of Normal Methods at Lasell Junior College, and has been a member of the Summer School faculty of Columbia University. His degree of doctor of philosophy was received from Harvard University.

The Juilliard Summer School faculty for courses in education will include Miss Glenn, George H. Gartlan, Grace Helen Nash, Adolph Schmid, Albert Becker and Bernard Taylor.

#### Haarlem House School Sponsors Italian-American Compositions

A project to bring forward the works of Italian-American composers living in this country is sponsored by the Haarlem House Music School, of which Dante Fiorillo is the director. A concert to further this aim will be given late in March. It is intended to arrange twelve such concerts each season.

## SWEEPING CHANGES IN GERMANY'S MUSIC

### Intendants and Conductors Are Forced Out for Political or Racial Considerations

News dispatches and personal advices from various parts of Germany indicate a general overturn is in progress with respect to the direction of opera houses and orchestras, so as to bring control of these institutions into alignment with Nazi dictatorship. In Dresden, not only has Fritz Busch been ousted as musical director and chief conductor of the Saxon State Opera, but the intendant, Dr. Reucker, has been forced out. Kurt Striegler has succeeded Busch. Artists of the company are said to have signed a manifesto against the return of the former director. In Leipzig similar action has been taken with respect to Gustav Brecher, who has been ousted as artistic director and chief conductor.

Berlin has seen even more extensive changes. Prof. Carl Ebert has been removed as intendant of the Municipal Opera at Charlottenburg, and two of his conductors, Fritz Stiedry and Paul Breisach, have been dropped. At the State Opera on Unter den Linden changes have included the dismissal of two of the directing staff, Juergen Fehling and Rudolf Bing. In Cologne, M. Hofmüller, the intendant, resigned before the removals began.

For racial reasons, Bruno Walter was required to relinquish his post as conductor of the Gewandhaus concerts in Leipzig and also to give up a concert he was scheduled to conduct in Berlin. After negotiations with other conductors, Richard Strauss agreed to take over a concert arranged by Walter, insisting that the program be unchanged as to choice of numbers. Wilhelm Furtwängler is said to have interceded unsuccessfully for Walter. It was



Kurt Striegler, Successor to Fritz Busch as Artistic Director of the Dresden Opera

subsequently announced that the latter would give up, also, a concert in Frankfurt and would go to Semmering in Austria for a rest. Meanwhile, he has been invited to conduct Willem Mengelberg's orchestra, the Concertgebouw, in Amsterdam, because of the illness of Mengelberg. He will return to New York in September.

Dusolina Giannini, American soprano, was chosen to replace the Czech singer, Novatana, as soloist with the Berlin Philharmonic. That many artists of Jewish origin will be dropped from the opera rosters is regarded as certain. Others of foreign allegiance are expected to be replaced by German singers. By special command, a performance of Meistersinger at the State Opera was part of the Berlin celebration when the new Reichstag convened.

### HONOLULU'S CONCERTS

#### Symphony Society Celebrates Anniversary—Tansman Gives Program

HONOLULU, March 15.—The Honolulu Symphony Society is this season celebrating its thirty-first anniversary. The orchestra, under the baton of Fritz Hart, was heard in the second concert of the present series on Feb. 28. Included in the program were Beethoven's Second Symphony, a Glinka Fantasy, the Adagio from Mendelssohn's Scotch Symphony, the Marche Joyeuse of Chabrier, and the Prelude to the conductor's own opera, *Isolt of the White Hands*.

Alexandre Tansman was presented by Pro Musica in a recital of his own works recently.

The Honolulu Academy of Arts gives bi-monthly programs of chamber music in the lovely out-of-door court of the institution. Recent Sunday afternoon recitals were by Amy May, soprano; the Fred Demuth Quartet, playing the Brahms Op. 60; and the Robin McQuesten Quintet, giving Dohnany's Op. 1. V. W. T.

#### Choral Club Appears in San Diego

SAN DIEGO, CAL., March 20.—The Morning Choral Club of San Diego gave the first concert of its tenth season in the Savoy Theatre recently. Louis Bangert conducted, and Bess Bangert was the accompanist. Appearing as guest artists were Carl Omeron, tenor, Alene Benner, flutist, and Helen Omeron, accompanist.

On the program were compositions by Mendelssohn, Franz-Bangert, Grieg-

Chaffin, Weingartner, Joseph W. Clokey, Rachmaninoff-Kountz, Charles Wakefield Cadman, Bessie Bartlett Frankel, Raymond Mitchell, Frederick W. Warnke and others.

#### New York Little Symphony to Give Three Musicales

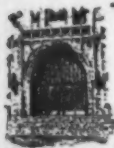
A series of three afternoon musicales will be given by the New York Little Symphony, conducted by Hans Bruno Meyer, in the Hotel Plaza on March 28, April 25 and May 16. A feature of the first program will be the recitation by Paul Leyssac of Mrs. Townsend Phillips's *Brissot de Warville* to a setting composed by Mr. Meyer.

#### Yehudi Menuhin Appears in Orange

ORANGE, N. J., March 20.—Yehudi Menuhin, violinist, appeared in these parts for the first time on Feb. 28, giving a concert in the Orange High School Auditorium under the auspices of Agnes Miles. P. G.

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## Orchestral Programs Received With Enthusiasm in Los Angeles

### Rodzinski Conducts Moving Performances of Franck Work With Philharmonic—Woman's Symphony Shows Progress—Choral and Chamber Concerts Enjoyed—Church Music Is Featured

LOS ANGELES, March 20.—There seemed to be a special message in Franck's Symphony, as conducted by Dr. Artur Rodzinski at the eleventh pair of concerts given by the Los Angeles Philharmonic Orchestra on March 9 and 10. Although there were more empty seats than usual, Dr. Rodzinski stirred his hearers to unprecedented enthusiasm. The Franck work has long held a prominent place in the affections of Los Angeles music patrons, but seldom have its measures been delivered with more sincerity of feeling or a finer sense of balance between the various choirs. The final movement was given a particularly thrilling performance. Dr. Rodzinski had to summon his men to rise twice in response to the thunderous applause.

The Symphony was preceded by Dukas's *La Péri*, heard in this series for the first time and well received. After the intermission, Leon Zighera, violinist, played Saint-Saëns's Concerto in B Minor. He gave the composition an effective performance, but a concerto of greater worth would have revealed quite another facet of the performer's talent.

For the popular concert on the preceding Sunday afternoon, Raymond Paige, local radio conductor, held the baton. Tchaikovsky's Sixth Symphony occupied the major position on the program, and Helen Vaughn Gilbert, cellist, was soloist in the Lalo Concerto. The young lady, formerly a pupil of Felix Salmond's at the Curtis Institute of Music in Philadelphia, made a fine impression, playing with excellent tone quality and technical facility.

#### Schulz Plays Concerto

Arthur Alexander, conductor of the Woman's Symphony Orchestra, revealed the great strides this body of serious-minded players is making under his guidance. The latest program included the Overture to *The Bartered Bride*, Rimsky-Korsakoff's *Schéherazade*, the Overture to *The Flying Dutchman*, and Schumann's Concerto for 'cello with Leo Schulz as soloist. Although this experienced artist has been heard on many occasions since taking up his residence here two or three years ago, this was the first opportunity he has had to show the general public the calibre of his art. On this occasion, he played with consummate authority, winning an ovation that brought an unaccompanied Bach Suite as an extra.

The Ellis Club, conducted by Hans Blechschmidt, gave the second concert of the season on March 9, utilizing its own resources for the entire program. Works unusual in their scope for choirs of this nature were Liszt's *Loreley*; *O Lord Our God*, by Schubert; and a Wagner excerpt. Assisting members were Oscar L. Griffiths, Frank Pierce and George Reichard. In addition to his direction of the chorus, Mr.

Blechschmidt made his first appearance as piano soloist, playing the Brahms Rhapsody in B Minor, and Liszt's arrangement of the *Liebestod*. The audience completely filled the auditorium.

#### Noted Artists Give Recitals

Closing events of the Behymer series were the piano recital by Walter Gieseking on March 12, and the violin recital by Joseph Szigeti on March 14. Mr. Gieseking's many admirers were present in full force. Mr. Szigeti's recital was his first in Los Angeles, and there was much enthusiasm. He was ably assisted by Nitika de Magaloff as accompanist.

The Roth String Quartet made one of its infrequent appearances in Southern California recently, playing in the Coleman Chamber Music Series in the Pasadena Playhouse. The program included quartets by Brahms, Haydn and Ravel.

Sidor Belarsky, Russian baritone, who made many friends through recital and orchestral appearances last season, gave a program in the Biltmore on March 10, singing operatic arias, lieder, French, Russian and English songs in his familiar manner. Keen enthusiasm was aroused, especially for his Russian and Jewish numbers.

#### A Tribute to Organists

Clarence Kellogg, organist at the First Congregational Church, was assisted by Hillen Burton, pianist, and the choir of the First Congregational Church under the leadership of John Smallman in providing the concert for the recent meeting of the Southern California Chapter of the American Guild of Organists. A new work by Joseph W. Clokey, Symphonic Piece for organ and piano, proved to be a composition of refreshing character. There were also organ compositions by Karg-Elert and Ferrata. The choir sang Brahms's *How Lovely Is Thy Dwelling Place* and *Grant Unto Us*, and a setting of Psalm 150 by David Jones.

The recent program of the Euterpe Reading Club, Roland Paul, reader, was devoted to Charpentier's *Louise*. The leading roles were taken by Devona Doxie, Morris Ruger, Mildred Ware and Allan Watson. Mrs. Henning Robinson was at the piano. Mrs. Leland Atherton Irish is president of the club, which meets monthly in the Biltmore Theatre.

Lazar S. Samoiloff, who transferred his Bel Canto Studios from New York to Los Angeles in 1929, with centres also in San Diego, Long Beach and Santa Barbara, will present several singers in an ambitious program in the Hollywood High School on April 8. Recent appearances of Samoiloff singers have been at the Town House, Los Angeles; Minnesota State Association in San Diego, and at the Pacific Coast Club in Long Beach.

A recent arrival in Los Angeles is Modest Altschuler, who left the Coast a year ago. Mr. Altschuler expects to make his permanent home in Southern California. HAL D. CRAIN

Honegger's Pacific 321 was the inspiration of a novel entitled *Stamboul Train*, by Graham Greene, recently published in England.

### FLORENCE KAISER TO GIVE SPRING RECITALS

Noted Soprano Will Be Heard in Programs Featuring Songs by American Composers



Florence Kaiser, Who Will Appear in New York and Boston in April

CHICAGO, March 20. — Florence Kaiser, soprano, formerly of the Hamburg Opera and a concert artist of distinction, is planning to give New York and Boston recitals in April. She will make a feature of American compositions, including *The Great Awakening* by A. Walter Kramer, *Edward Horsman's You Are the Evening Cloud*, and a song dedicated to her by Charles Wakefield Cadman.

Miss Kaiser returned to her native America last March, after spending

several years abroad. She sang leading roles in Hamburg, in Wagnerian and other operas, and during her residence in that city was chosen for three consecutive years as soloist at the annual Press Club banquet. Many of her appearances were in conjunction with Carl Gunther and Joseph Degler, of the Hamburg Opera.

Miss Kaiser is a native of Wisconsin. She was a pupil of Wolfgang Gordon, and also studied with Oscar Saenger, William Thorner, and Mme. Anna Schoen-René, before going abroad.

Miss Kaiser will be assisted in her recitals by Siegfried Vollstedt, pianist, for thirteen years a conductor at the Hamburg Opera, where he was associated with Richard Strauss in productions of *Die Frau ohne Schatten* and *Ariadne auf Naxos*.

#### Works by Gena Branscombe Performed in Albany

ALBANY, N. Y., March 20.—A program of compositions by Gena Branscombe was given by the Monday Musical Club on Feb. 27 under the composer's baton. The list included scenes from *Pilgrims of Destiny*, choral drama; *Youth of the World*, cycle for women's voices; the Sonata in A Minor for piano and violin, and songs. Participating were the Monday Musical Club Chorus, a semi-chorus and an instrumental ensemble.

Soloists were: Mrs. J. Malcolm Angus, soprano; Mrs. Harry D. Swan, alto; Mrs. Peter Schmidt, violinist; Mrs. Howard Miles, pianist. Incidental solos were taken by Mrs. Houlihan, Mrs. Carey, Mrs. J. R. McMann, Mrs. Hyde R. Fussell and Mr. Busch. Miss Branscombe and Helen Henshaw played the accompaniments.

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# New York's Concert Fortnight

(Continued from page 19)

in Miss Salomon's playing and an audience of size was generous in its applause.

## Juilliard Chamber Music Concert

The Stradivarius Quartet and Florence Page Kimball, soprano, gave the ninth of the Juilliard Chamber Music concert series on the evening of March 8, in the auditorium of the Graduate School. The personnel of the quartet includes Wolfe Wolfsohn and Alfred Pochon, violins; Nicholas Moldavan, viola, and Gerald Warburg, cello.

The quartet was heard in Beethoven's Op. 18, No. 4, in C Minor, also Brahms's Op. 51, No. 2, in A Minor, both of which were beautifully played. Mme. Kimball sang a group of French songs by Debussy, Chausson and Fauré, with Celius Dougherty at the piano.

## Creighton Allen Reappears

Creighton Allen, pianist, who was heard earlier in the season, gave a second recital in Steinway Hall on the evening of March 8. As at his former appearance, Mr. Allen's playing showed many points of excellence. Four Schubert Impromptus were well given and the Beethoven Sonata, Op. 13, brought a round of applause. There were also works by Lecuona, Debussy, Liszt and others. There was a large audience.

## Eleanor Blake Gives Recital

Eleanor Blake, contralto, accompanied by Howard Kubik, was heard in recital in the salon de musique at the Barbizon Plaza on the evening of March 8. Miss Blake disclosed a voice of fine quality under excellent control, as well as an interpretative sense of a high order in a program which included a modern Italian group, one in French, lieder by Erich Wolf and Trunk, and Manning's Chinese Impressions. As an encore to the German group the artist sang Wolff's Fairy Tales in English, and at the close of the recital, Mademoiselle Marie by Guion.

## Oratorio Society in Church Concert

Oratorio Society of New York, Albert Stoessel, conductor; Alfred M. Greenfield, assistant conductor. Soloists, Mr. Stoessel, violinist; Hugh Porter, organist. Riverside Church, March 9, evening.

150th Psalm ..... Franck  
Blessed be Thou, Lord God of Israel ..... Greenfield  
Mr. Greenfield Conducting  
Air from the Concerto ..... Goldmark  
Chaconne ..... Vitali  
Messrs. Stoessel and Porter  
Ave Maria ..... Arcadelt  
Dies Sanctificatus (Motet) ..... Palestrina  
Crucifixus ..... Lotti  
From Heaven on High ..... Bach  
Prelude and Fugue in E Flat (St. Ann's) ..... Bach  
Mr. Porter  
Motet Op. 29, No. 2: Create in Me, O God: Grant Unto Me the Joy of Thy Salvation ..... Brahms  
Chant de May ..... Jongen  
Thou Art the Rock ..... Mulet  
Mr. Porter

Four Choruses from St. Paul: Sleepers, Wake! A Voice is Calling; Rise Up! Arise!; How Lovely Are the Messengers; The Nations Are Now the Lord's, ..... Mendelssohn

For a program designated Ancient and Modern Music for the Church the cathedral-like atmosphere of Riverside Church provided an ideal setting and the public responded in large numbers to the opportunity to hear it in this framework. Of the earlier compositions the beautiful Crucifixus of Lotti and the Palestrina Dies Sanctificatus perhaps stood out especially for their chastely expressed spiritual beauty, while the second of the Brahms motets proved to be an especially individual expression of a more recent style of churchly music. The excellently balanced and finely controlled singing of the chorus was particularly effective in the a cappella numbers, such as the Arcadelt, Palestrina, Lotti and Brahms works, although a splendid volume of tone lent glory to the St. Paul choruses and the other compositions for which an organ accompaniment was used.

Mr. Greenfield conducted the singers in his own well-written and impressive work. Mr. Stoessel's playing of the Vitali Chaconne was broadly conceived and tonally rich, and Mr. Porter, who accompanied Mr. Stoessel and some of the choral works, played his solos with authority.

## Kenyon Congdon Makes Debut

Kenyon Congdon, baritone, made a successful debut in the Town Hall on the evening of March 9, with Walter Golde at the piano.

Mr. Congdon's voice is one of good range and considerable volume. His enunciation is unusually clean and this stood him in good stead in a program which included songs in German, French, English and Italian. The best singing was done in the opening Handel aria, and in It Is Enough from Elijah, both of which were delivered in broad, artistic style. Brahms's Die Mainacht was another fine piece of singing.

## John Charles Thomas Gives Only Recital of Season

John Charles Thomas, baritone. Edwin McArthur, accompanist. (T. H.) March 12, afternoon.

An die Musik; An die Leier ..... Schubert  
O, Liebliche Wangen; Der Tod, das ist die kühle Nacht ..... Brahms  
Gebet ..... Marx  
Willkommen und Abschied ..... Mattiesen  
(First Time in New York)  
Phyllis ..... Duparc  
Nicolette ..... Ravel  
Folk Song ..... Sadler  
La Belle Jeunesse ..... Poulenc  
(First Time in New York)  
A Cycle of Negro Songs from Cahawba Days ..... Jacques Wolfe  
(First Time in New York)  
Roister Doister ..... Warlock  
Twickenham Ferry ..... Marzials  
Nocturne ..... Curran  
Mr. Belloc's Fancy ..... Warlock

Mr. Thomas's singing, the superb voice itself and the flawless method, are too well known to require detailed comment.



Josef Hofmann's Postponed Recital Was Enjoyed by a Throng Which Filled Carnegie Hall

Like good wine, they get better from year to year.

The program fell into two distinct parts, the first of which was a typical song recital program, the second more of an entertainment, thus demonstrating Mr. Thomas's wide diversity of style. As a singer of Brahms Mr. Thomas has few peers, certainly among American singers, hence, one could have wished for more songs by that composer. The Jacques Wolfe cycle of Creole Negro songs was atmospheric if not highly original. There were amusing little phrases of the text which the singer made much of. As usual, Mr. Thomas had an ovation from his audience.

Mr. McArthur, appearing with Mr. Thomas for the first time in New York, acquitted himself with honor.

## Menuhin Makes Seasonal Adieu

Yehudi Menuhin, violinist. Artur Balsam, accompanist. (C. H.) March 12, evening.

Sonata in E ..... Bach  
Concerto in B Minor, Op. 61 ..... Elgar  
Adagio from Sonata in E Flat ..... Mozart  
Recitativo and Scherzo for Violin Alone ..... Kreisler  
The Bee ..... Schubert  
Serenade de Novia ..... Saenger  
Souvenir de Moscou ..... Wieniawski

Bach, Menuhin has always played beautifully. The Sonata on this occasion was especially rewarding. The Elgar Concerto, which he is said to have studied under the composer, is a lengthy work, occupying nearly an hour. It is of monumental difficulty both technically and in substance. In neither instance did the young artist show the least lack of readiness.

The lesser numbers, such as the charming Adagio of Mozart and the engaging Bee of Schubert were delightful. The Wieniawski Souvenir de Moscou was given with much verve and made a fitting if somewhat obvious close to an evening of superb playing.

## Londoners Play Rasoumovsky Quartets

The London String Quartet: John Pennington, Thomas Petre, William Primrose, C. Warwick Evans. (T. H.) March 12, evening. All Beethoven program.

Quartet in F, Op. 59, No. 1  
Quartet in E Minor, Op. 59, No. 2  
Quartet in C, Op. 59, No. 3

The opportunity to hear the three Rasoumovsky Quartets in succession was greeted with warm response by chamber music lovers. The audience was large and most appreciative. The four artists were in excellent form, and their performances surpassed those of their previous concert, qualifying as among the most distinguished that have been heard by Town Hall habitués this season. The balance of relative sonority was exquisitely sustained, and just intonation and careful phrasing contributed their parts to the building up of Beethoven's noble edifices as they should be built.

There was no hint of dryness in the

attitude of intellectuality that the group brought to its task. Perhaps the finest playing of the evening was heard toward the end of the concert, in the C Major Quartet, the magnificent Adagio of which was given with dignity and power. The closing fugue was brilliantly presented, and was followed by a hearty demonstration of enthusiasm.

## Final Concert of New York Chamber Music Society

The final concert of the season by the New York Chamber Music Society, Carolyn Beebe, founder, was given in the Plaza on the evening of March 12. The assisting artist was the Indian baritone, Chief Yowlache of the Yakima Tribe.

The program included the Trio in B Flat, Op. 11, by Beethoven; a Quintet in F, Op. 34, by Blumer; Quintet in A, Op. 81, by Dvorak; Deems Taylor's Through the Looking Glass, in its original form, and four traditional songs of Indian tribes. The ensemble playing of the society was consistently fresh and straightforward, and received much applause. Chief Yowlache, in gorgeous native costume, delivered his racial music with a depth of feeling and a resonance of tone that were stirring. Ossip Giskin, 'cellist, substituted for Milton Prinz.

## Noted Artists Heard at Beethoven Association

Beethoven Association. Elisabeth Rethberg, soprano; Georges Enesco and Harold Samuel, pianists; Casadesus Society of Ancient Instruments, Henri Casadesus, viole d'amour; Marius Casadesus, quinton; Lucette Casadesus, viole de gambe; Maurice Devilliers, basse de viole, and Regina Patorni-Casadesus, clavecin. Kurt Ruhrseitz, accompanist. (T.H.) March 13, evening.

Petite Symphonie ..... Marais  
Casadesus Society  
Minuetto ..... Ariosti  
Rondo ..... Sacchini  
Marius Casadesus  
Soeur Monique; Tic-toc-Choc ..... Couperin  
Regina Patorni-Casadesus  
Divertissement ..... Cimarosa  
Henri Casadesus  
Les Receptions de la Campagne ..... Clement  
Casadesus Society  
Ganymede; Eifersucht and Stolz; Suleika; Der Musensohn ..... Schubert  
Mme. Rethberg  
Concerto in C Minor for Harpsichord and Strings ..... Bach  
(Arranged for Two Pianos by Harold Bauer)  
Mr. Samuel and Mr. Enesco

The old music was beautifully played and transported the audience back several centuries in spirit. There was in the performance of the ensemble a spontaneity, an elegance, a *brio* and an enthusiasm that instantly caught the listener's imagination and held it in a gentle grasp.

Mme. Rethberg aroused so much enthusiasm that the association's rule of "no encores" was of necessity broken. Her interpretations were based on a faithfulness to the music which she expressed with her alert intelligence. Mr. Ruhrseitz accompanied admirably.

Finally there was, for good measure, the convincing playing of Mr. Samuel and Mr. Enesco, who were of one mind in the sincerity and artistry with which they delivered Bach's message.

## Barbara Chalmers Heard

Barbara Chalmers, soprano, was heard on March 14 at the Barbizon in a diversified program of well chosen songs, including one of her own.

Miss Chalmers's performance was pleasing and her voice is of sympathetic quality. Walter Golde accompanied.

## Gabrilowitsch and Spalding in Second Sonata Program

Ossip Gabrilowitsch, pianist; Albert Spalding, violinist. (T. H.) March 15, evening.

Sonata in A, Op. 100 ..... Brahms  
Sonata in B Flat, K. 454 ..... Mozart  
Sonata in A, Op. 47 (Kreutzer) ..... Beethoven

For the second program of their two recitals of sonatas for piano and violin, Mr. Gabrilowitsch and Mr. Spalding drew upon the same three composers as for the first. Once again their interpretations of three works of widely varying character

(Continued on page 31)

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## Boston Composers Represented on Programs Led by Koussevitzky

### Hill's Sinfonietta Has First Local Hearing—Night Piece by Foote Also Featured—Conser- vatory Artists and Guests Give Concerts

BOSTON, March 20.—Two resident composers, Edward Burlingame Hill and Arthur Foote, were represented at the pair of concerts given by the Boston Symphony Orchestra on March 10 and 11 and appeared on the stage with Dr. Serge Koussevitzky in response to hearty applause. Mr. Hill's composition figured as a novelty. The program was as follows:

Sinfonietta in One Movement, Op. 57...Hill  
(First Performance in Boston)  
Symphony No. 6, Op. 104.....Sibelius  
A Night Piece, for Flute and Strings...Foote  
Georges Laurent, Flute Soloist  
Also Sprach Zarathustra.....Strauss

Mr. Hill's Sinfonietta is the result of a suggestion made by Dr. Koussevitzky last spring that the composer write a symphony in one movement. The first performance was given by the Boston Symphony in Cambridge on March 9. At this first hearing in Boston, it appeared to be a terse, skillfully-written and stimulating work. Interest centres in its animated rhythms and stirring climax. The instrumentation is to a large extent individualized after a prevailing manner, yet the whole composition contains the distinctive personal characteristics of the scholarly and sensitive Harvard musician.

With his accustomed modesty, Mr. Foote has described A Night Piece as a "slight little thing." Although not in the least pretentious or heroic, it is by no means slight when measured in terms of artistic merit; but on the contrary, full of beauty and exquisite expressiveness—the work of a composer who maintains his individuality, his dignity and his high ideals in a changing world of music. Dr. Koussevitzky's interpretation was sympathetic; that of Mr. Laurent, deft.

#### Strauss and Sibelius

In Also Sprach Zarathustra, Dr. Koussevitzky added one more triumph to his list of remarkable performances of the Strauss tone-poems. His success with this music is typical, in the flexible response he obtains from the players, in the awesome mood and spiritual exaltation which pervades the performance.

Dr. Koussevitzky is equally convincing in his advocacy of the music of Sibelius, and the inclusion of the Finnish master's Sixth Symphony was a unit in this season's extended Sibelius Festival which the Boston Symphony is carrying through the entire series.

Jesús María Sanromá received the applause of a Tuesday afternoon audience for his playing of the piano part in Liszt's Concerto in E Flat Major at the supplementary orchestra concert of March 7. The program also contained Schumann's Symphony in B Flat and Tchaikovsky's Fourth Symphony. At the Monday evening concert of March 13, the orchestra gave an all-Russian program including the Overture to Ruslan and Ludmilla, Tchaikovsky's Violin Concerto with Carmela Ippolito as soloist, and Le Sacre du Printemps.

Yehudi Menuhin was well received in his concert in Symphony Hall on March 4, playing Bach's Sonata in E, Lalo's Symphonie Espagnole, and pieces

by Wieniawski, Tartini, Bloch and Brahms.

Jan Smeterlin drew his large and loyal following to Jordan Hall on March 3. Ever since his first concert here, Boston audiences have expressed their approval of this pianist's art.

#### Chamber Music Performance

The student and faculty members of the New England Conservatory of Music made additional contributions to an unusually active season with concerts on March 8 and 15. On the former date a program of chamber music was given by Anita Malkin and Renato Pacini, violinists; Georges Fourel and George Humphrey, violists; Joseph Malkin and Edwin L. Stuntzner, 'cell-

ists. Heard at the later concert were the Conservatory Orchestra, Wallace Goodrich, conductor, and Lucille Monaghan as soloist in Converse's Concertino for piano and orchestra, a work which proved to be one of most stimulating and vital of Converse's recent compositions.

The Glee Club of Simmons College, David Blair McCloskey, conductor, and the Glee Club of the Massachusetts Institute of Technology, William Ellis Weston, conductor, gave a joint program on March 10. This was of interest principally for the performance of two pieces for women's voices by Holst—The Splendour Falls and Sweet and Low—in which the choirs were divided for antiphonal effect, and for the well-blended and well-balanced ensemble tone of the men's voices.

Assisted by her notably able accompanist, Celius Dougherty, Gladys Avery, soprano, displayed a voice of pleasing clarity in her recital at Jordan Hall on March 9.

NELSON MOREAU JANSKY



Edward Burlingame Hill's Sinfonietta Received Its First Boston Performance Under Koussevitzky

## CHICAGO CONCERTS DISPLAY UNUSUAL SCOPE

### Paderewski, Milstein and Ljungberg Are Noted Visitors

CHICAGO, March 20.—Ignace Jan Paderewski gave his only recital of the year at the Auditorium on March 12, for an audience of impressive size. Mr. Paderewski played an entire program of Chopin with incomparable beauty and insight.

Nathan Milstein, whose appearances as soloist with the Chicago Symphony Orchestra proved to be one of the sensations of the season, again aroused a very large audience to excited approval in his first recital here, at Orchestra Hall on March 6. He played with a fervor quite irresistible a program that included Corelli's La Folia, Bach's G Minor Sonata and the Glazounoff Concerto.

#### Two Orchestras Heard

The Chicago People's Symphony Orchestra, under P. Marinus Paulsen, gave its first concert of the season before an approving audience at the Studebaker Theatre on March 5. The principal symphonic works were Beethoven's Fifth Symphony, Saint-Saëns's Danse Macabre and Sibelius's Finlandia. Adeline Davis, pianist, played Saint-Saëns's Concerto in G Minor; Iddrise Bucher, soprano, sang an aria from Oberon and two songs with orchestra by Mr. Paulsen.

The Woman's Symphony Orchestra, under Ebba Sundstrom, gave its fifth concert at the Drake Hotel on March 12. Orchestral items included the Overture to Wolf-Ferrari's Secret of Suzanne and Beethoven's Fourth Symphony. The soloist was Frank Mannheimer, pianist, who left an excellent impression in Weber's Concertstück and Leo Sowerby's revised Concerto in F.

The Chicago Chapter of the International Society for Contemporary Music sponsored a program of modern music in the theatre of the International House of the University of Chicago on March 13. First performance was given to Edward Collins's Suite for cello and piano, played by the composer and Daniel Saitenberg. The Amy Neill String Quartet played the Third Quartet of Paul Hindemith, and the first Chicago performance of Randall Thompson's Americana was presented by the University of Chicago Madrigal

Group, under the direction of Cecil Michener Smith.

The Chicago Cosmopolitan Opera presented Cavalleria Rusticana and Pagliacci before an audience of 2,000 at the Ashland Boulevard Auditorium on March 5. Leading roles in the first work were assumed by Margherita Montello, Mari Barova, Luigi Ruffino, Mario Fiorella, Anna Correnti; the Pagliacci cast consisted of Guglielmo Verde, Dorothy Herman, Carlo Fornes, Jascha Pavlovsky and Carlo Hatvany. Dino Bigalli, of the former Civic Opera, conducted, and the chorus was directed by Giacomo Spadoni.

Ada Belle Files, contralto, gave a program entirely of American songs at Kimball Hall on March 7. Composers represented were Campbell-Tipton, Griffes, Hageman, Carpenter, La Forge, Braine, Farley, Ganz, Mana-Zucca, Lieurance, Cadman and Logan. Isaac Van Grove accompanied.

Göta Ljungberg gave her first recital in this city at Orchestra Hall on March 12. The event was a benefit under the auspices of the American Daughters of Sweden. Mme. Ljungberg displayed varied aspects of her art in a program that included arias, lieder, and Swedish folk songs. She was very successful with her public. Mischa Mischakoff, violinist, shared the program.

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## MILWAUKEE FORCES GIVE CADMAN WORK

**Gabrilowitsch Heard as Soloist  
at Closing Concert under  
Waller**

MILWAUKEE, March 20.—A program of unusual interest was provided by Frank Laird Waller for the closing concert on March 7 of the Milwaukee Philharmonic Orchestra with Ossip Gabrilowitsch as piano soloist. The symphony was Sibelius's Second; and keen interest was aroused by Cadman's Dance of the Scarlet Sister Mary, which attracted attention by reason of its melodic and harmonic values, as well as by its vital rhythms.

The audience was greatly impressed by the artistic maturity and authoritative playing of Mr. Gabrilowitsch in Beethoven's Fourth Concerto, and recalled him many times. Gershwin's Cuban Overture opened the concert; and the closing item, the Overture to William Tell, was followed by a demonstration of the heartiest enthusiasm. The orchestra has given six concerts in this, its fourth, season, which has been the most successful in the organization's history.

### Club Ensemble Applauded

The MacDowell Club Orchestra gave another of its fine concerts at the Milwaukee Art Institute on March 14 under the efficient direction of Pearl Brice and with Mrs. Winogene Hewitt Kirchner as the pianist. There were splendid readings of Mendelssohn's Fourth Symphony, Stock's arrangement of the Andante from Bach's Sonata in A Minor and two gavottes from the Bach-Stoessel Suite in D.

Jane Dudley, violinist, was the soloist. She played a Wieniawski concerto and modern works with a highly developed technique and a large and beautiful tone.

Vaughan Williams's London Symphony was the major work on the program given by the Chicago Symphony Orchestra under Frederick Stock on March 6. Other works played were Dvorak's Othello Overture, Strauss's Don Juan, La Valse by Ravel and John Powell's Natchez-on-the-Hill. The concert was under the local management of Margaret Rice.

Paderewski came back on March 13, after an absence of a few years, and was again lionized by his admirers. His program was all Chopin, and the huge crowd in the Pabst Theatre demanded many encores. Only the closing of the piano was effective as a signal to go home. Miss Rice was the manager.

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**Giovanni Martinelli, Whose Concert Appearances Will be Made under the Management of NBC Artists Service**

Giovanni Martinelli, tenor of the Metropolitan Opera, will be under the management of NBC Artists Service for concert appearances, it is stated by George Engles, director. Following his appearance at the Metropolitan's benefit performance of Aida on March 24, Mr. Martinelli is to give three recitals and will be heard in Newark, at the request of Governor Moore of New Jersey, for the benefit of the Tuberculosis Association. He will sail the latter part of April for a two-months' holiday in Italy.

Mr. Martinelli will celebrate next fall the completion of his twentieth year at the Metropolitan. He made his New York debut there on Nov. 20, 1913, singing Rodolfo in La Bohème. Since then he has won outstanding successes in Aida, Carmen, Samson et Dalila, Tosca, Faust, Rigoletto, Le Prophète and La Juive. He has also sung repeatedly in opera at Ravinia. He has received four decorations from the King of Italy.

Prior to coming to this country Mr. Martinelli sang extensively in the major opera houses of Europe, and was chosen by Puccini to create the leading tenor role at the premiere of The Girl of the Golden West.

### OPERA FOR MONTREAL

**Company That Functioned Before War  
to Be Revived in Coming Season**

The Montreal Opera Company, which flourished in the Canadian city under the presidency of General Meighen for several years before the War, is to be revived under the directorship of Albert C. Jeannotte, according to Charles L. Wagner, who will represent Mr. Jeannotte in New York. The company will have the backing of a group of prominent Montreal citizens.

Mr. Jeannotte was artistic director of the former organization, and "an experimental lyric theatre" is part of his plan. It is also his intention to introduce young American singers to the Montreal public. The repertoire is to be made up of French, German and Italian operas.

Artists who were members of the Montreal Company included Louis Hasselmans, Wilfred Pelletier, Armando Agnini, Yvonne Courso and Léon Lafitte (subsequently of the Paris Opéra), Carmen Melis, Maria Claessens and Irene Pavloska.

## VECCHI COMMEDIA GIVEN IN NEW YORK

**Sixteenth Century Amfiparnaso  
Introduced by Margarete  
Dessoff**

With thirteen singers of the Dessoff Choirs and the assistance of the Van Buren Players of ancient instruments, Margarete Dessoff gave the first performance in America of Orazio Vecchi's Sixteenth Century musical comedy of masks, entitled L'Amfiparnaso at the French Institute on Monday evening, March 20. The audience that filled the hall came away the richer for the experience.

The title has reference to the lower slopes of Parnassus, inasmuch as comedy was not supposed to dwell on such exalted heights as tragedy or religious music, as Dr. Hugo Leichtentritt, whose edition of the work was used by Mme. Dessoff, points out in his introduction. The work itself, composed in the form of the five-part madrigal as a "commedia armonica," to use the composer's designation, has been the occasion of much controversy as to whether it may be looked upon as a forerunner of opera. The composer, however, not only does not use soloists for the individual characters, but specifically says in the Prologue that he does not wish the work to be acted. Instead of having the emotions of a character delineated by an individual singer, he has them expressed by a group of voices, employing a solo voice only once.

Written in three acts and fourteen scenes, of which the second of Act II was omitted, the work consists of a succession of loosely connected episodes that draw upon traditional characters of the Italian comedy of masks, with a Spanish captain and various others added. Many of the incidents are highly amusing, notably the one depicting the visit of a servant to the pawnbroker's, who refused to do business because it was the Sabbath; but as the original text resorts to different dialects, a fairly comprehensive knowledge of both Italian and Spanish and even Yiddish would be necessary to appreciate all the jokes. An English translation of the text was provided for the audience.

The music, however, modal and elabo-

ately contrapuntal as it is, has a freshness and charm of spontaneity and an exquisiteness of detail that fall gratefully upon the listening ear of today. And with all its mirthful sparkle there is an effect of chasteness that may be due in part to the consistently high tessitura. This very feature adds materially to the multiplex difficulties in performance of such a work, but Mme. Dessoff had rehearsed her singers to the point of delivering the music not only with a finely worked out accuracy and a minimum of faulty intonation, but with all the requisite lightness and airiness and zest.

The one solo was effectively sung by Marjorie Beeby to the accompaniment of three of the instruments from the Van Buren Players' Chest of Viols. It so pleased the audience that it had to be repeated. Otherwise the vocal parts were unaccompanied.

Lotta Van Buren and her associates, Barbara Hillard, Margaret Tolson, Zenaide Hanenfeldt and Paul Cuthbert Sargent, acquitted themselves well in a Sixteenth Century Air de Cour, a Madrigal by Gesualdo and a Fantasia by Ferrabosco, all of an ingenuous grace, which they contributed as eminently fitting entr'acte music. C.

## AMERICAN COMPOSITIONS TO BE GIVEN IN EUROPE

**Sevitzky Will Present Native Works  
on Berlin and Paris Orchestral  
Programs**

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonieta, who will be guest conductor of the Berlin Philharmonic on March 29 and April 4, and of the Pasdeloup Orchestra of Paris on April 8 and 9, will produce several works by American composers.

On his first Berlin program, Mr. Sevitzky will play Arcady Dubensky's Fugue for violins and Edward Burlingame Hill's Simfonieta for the first time in Europe. Both works will also be heard in Paris, and also Robert Braine's S.O.S.

Mr. Sevitzky's second Berlin concert will be one of the Beethoven Cycle conducted by well-known composers. The works to be given will include that composer's King Stephen Overture, one of the piano concertos, yet to be decided upon with Frederick Lamond as soloist, and the Seventh Symphony.

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# Metropolitan Ends Season With Favorite Works

**Season's Second Parsifal, Sixty-Sixth Under Gatti-Casazza, Packs Theatre — Emperor Jones and One Act of Lakmé, Also Manon, Given as Supplementary Performances—Final Concert With Many American Artists Is Benefit for Rand School**

THE Metropolitan closed its doors on the golden jubilee of the house with Lucia di Lammermoor, Lily Pons again appearing as the distracted Lucy Ashton. The Tristan cast, Leider, Olszewska and Melchior, again drew an immense throng. Lucrezia Bori and Edward Johnson sang the ill-starred lovers of Montemezzi's L'Amore dei Tre Re for the second time this season.

## The Third and Last Sonnambula

Bellini's La Sonnambula began the closing week of the season, being given for the third and last time on the evening of March 6. An audience of large size applauded Lily Pons's appealing rendition of the role of Amina and Giacomo Lauri-Volpi again was an effective Elvino. Ezio Pinza sang his customarily fine Count Rodolfo. The lesser roles were filled by Mmes. Bourskaya and Doninelli and Messrs. D'Angelo and Paltrinieri. Mr. Serafin conducted. Miss Bori spoke between the acts in behalf of the opera fund.

## The Seventh Aida

Aida was sung for the seventh and last time on the evening of March 8, with Elisabeth Rethberg repeating her brilliant performance in the name part. Maria Olszewska sang splendidly and acted with subtlety as Amneris. Giovanni Martinelli was Radames, Armando Borgioli sang Amonasro and Ezio Pinza, Ramfis. The remaining parts were filled by Miss Doninelli and Messrs. Paltrinieri and D'Angelo. Miss DeLaporte was the solo danseuse and Mr. Serafin conducted.

## A Splendid Parsifal

The season's second and final Parsifal on the afternoon of March 9 proved to be a matter for rejoicing. Mr. Bodanzky was at his best and made happy those who for years found him wanting in this glorious music. Fact is Mr. Bodanzky has improved in the last three years and today is a Wagner conductor of no mean ability, that is, when he is in the vein. He was on this occasion.

Mr. Melchior's Parsifal is good, though undistinguished, and the same may be said for Mme. Leider's Kundry. Mr. Schorr's Amfortas was admirable and Mr. Hofmann's Gurnemanz the finest this writer has ever heard. Vocally and in his delineation of the guardian of the Grail, the new German bass was truly satisfying. Mr. Schützendorff's Klingsor has improved, and is today a performance of genuine worth.

Mmes. Morgana, Falco, Flexer, Fleischner, Wells and Doe were the Flower Girls, (Miss Doe also sang the Voice at the close of the first act), Mr. Wolfe the Titirel, substituting for Mr. Tappolet, the Misses Gleason and Falco and Messrs. Windheim and Altglass the Esquires, Messrs. Bada and D'Angelo the Knights. We would rejoice to have the moving scenery restored for the transformation music.

## L'Amore dei Tre Re and Farewells

Montemezzi's L'Amore dei Tre Re had its second and last performance of the season on the evening of March 9, serving as a farewell vehicle of the regular season for Lucrezia Bori and Edward Johnson, both of whom were acclaimed for their beautiful performances in their well-known roles.

Richard Bonelli sang Manfredo as at the previous hearing. Tancredi Pasero was Archibaldo and the smaller roles were filled

by Mr. Bada and Mmes. Vettori, Gleason and Flexer. Mme. Mario spoke in behalf of the opera fund.

## Norena Heard Again in Bohème

The performance of La Bohème on the evening of March 10 enlisted the services of Eide Norena as Mimi, Giovanni Martinelli as Rodolfo, Nina Morgana as Musetta, and the Messrs. Borgioli, Frigerio, Rother, Malatesta, Altglass and Coscia. Mme. Norena repeated her performance of the role in which she made her recent Metropolitan debut before a house that gave frequent evidence of enthusiasm. She sang with great charm and imbued her part with true dramatic effectiveness. Mr. Martinelli ably seconded her, and Miss Morgana provided a piquante interpretation of Musetta. The remaining parts were taken with skill. Vincenzo Bellezza conducted.

## Eminent Artists Score in Tristan

The distinguished cast that has graced performances of Tristan und Isolde earlier this season, won ovations again on the afternoon of March 11, as this opera had its last hearing. Plaudits were loud and long for Frida Leider, the Isolde, Lauritz Melchior, the Tristan, and Ludwig Hofmann, the Marke. Sharing in the curtain calls were Maria Olszewska, the Brangäne, and Gustav Schützendorff, who replaced Mr. Schorr as Kurvenal.

Lesser roles were taken by Hans Clemens, Arnold Gabor and James Wolfe. The orchestra, under Mr. Bodanzky, was not in its best state. Lucrezia Bori made her last appeal for funds in one of the intermissions.

## Lucia with Pons Is Last Work of Regular Season

Lucia di Lammermoor, with Lily Pons as the heroine, was given on the evening of March 11 as the final performance of the regular season. The favorite coloratura soprano was in her best form and received her customary ovation for her brilliant singing of the Mad Scene. The Sextet and other popular melodic inspirations that Donizetti lavished on this work also aroused the expected outbursts of applause.

Giacomo Lauri-Volpi was prodigal of his robust voice in the music of Edgardo. Claudio Frigerio and Ezio Pinza did ample justice to the roles of Lord Ashton and Raimondo, respectively. Philine Falco, Alfio Tedesco and Angelo Bada completed the cast with Vincenzo Bellezza conducting. Eide Norena was the speaker between the acts in behalf of the Save-the-Metropolitan Committee.

## An Impressive Closing Sunday Night Concert

For the season's final Metropolitan Opera concert on March 12, Wilfred Pelletier again proved himself, as he has all season, a skilled fashioner of programs. In this one he conducted admirably the Overture to Mozart's Figaro, the Prelude to Act III of Lohengrin, as well as all the accompaniments for the singers, and presided at the piano for the Brahms Duets, Op. 28, sung by Rose Bampton and Gustav Schützendorff and in two songs for Richard Crooks.

Carmela Ponselle had a fine reception for her brilliant singing of the Habanera from Carmen, Arthur Anderson for his



Wilfred Pelletier, Who Has Successfully Conducted the Sunday Night Concerts at the Metropolitan, Led the Final One in This Series

Toreador Song from the same work, Miss Ponselle later repeating her success in the aria O Don Fatale. Eide Norena was a favorite in the Leise Leise from Freischütz and works by Grieg, Scarlatti and Verdi, Editha Fleischer in the Ach! ich fühls from The Magic Flute, scoring too in the Papagena-Papageno Duet with Mr. Schützendorff. Mr. Crooks triumphed in old English and Lehar songs and the Dream from Manon.

Lawrence Tibbett had an ovation for his Largo al factotum and later for his song group, Marx's Hat dich die Liebe berührt sung in English, Stewart Wille's Lord, I Want to Be and Wolfe's Glory Road with Mr. Wille at the piano. With Mr. Crooks he sang the familiar Forza del Destino duet magnificently. His appearance as a speaker in behalf of the Metropolitan fund was received sympathetically.

Maria Olszewska could have had no doubt about her standing with a New York audience, newcomer that she is this season, when she heard the applause that greeted her singing of Stride la vampa from Trovatore. There was hearty approval, too, for Miss Bampton who sang with real artistry A. Walter Kramer's Swans and Strauss's Caecilie, with orchestra. Deems Taylor's A Song for Lovers and Mischa Levitzki's Ah, Thou Beloved One were admirably sung with orchestra by Gladys Swarthout, and Messrs. Crooks, Tibbett and Anderson closed the program with the Faust Trio.

Thus was the series of Sunday night concerts concluded for 1932-1933, six of the ten singers and no less than five composers heard on the program being Americans. Hurray!

## Post-Season Operas

Two post-season performances were given on the evening of March 17, and the afternoon of March 18. The first was Manon for the benefit of the opera fund, and the second, an act of Lakmé and The Emperor Jones for the Free Milk Fund for Babies.

Taking part in Manon were Mmes. Bori,

Doninelli, Falcoo and Flexer, and Messrs. Crooks, De Luca, Rother, Bada, Cehanovsky, D'Angelo, Windheim and Gandolfi. Mr. Hasselmanns conducted. In the second bill were Mmes. Pons, Doninelli, Flexer and Falco, and Messrs. Jagel, Cehanovsky, Pinza, Tedesco, Windheim, Bada and D'Angelo with Mr. Hasselmanns conducting, and in the Gruenberg work, Messrs. Tibbett, Windheim and Winfield, and Miss Besuner, Mr. Serafin conducting.

## OHIO TEACHERS TO MEET IN COLUMBUS

**Sessions on Three Days in May Will Deal With Variety of Subjects**

COLUMBUS, O., March 20.—The fifty-first convention of the Ohio Music Teachers Association will be held in this city on May 10, 11 and 12. Sessions are to take place in the Neil House and in Indianola Presbyterian Church.

The schedule is to include the following events:

Wednesday, May 10. A piano forum held by Marguerite Melville Liszniewska of the Cincinnati Conservatory of Music; violin and voice forums; concerts by five Ohio colleges and the Capital University Chapel Choir.

Thursday, May 11. An address on The Third Dimension of Music by Edgar Stillman Kelley of the Western College for Women, Oxford; a students' contest under the supervision of Mrs. Garner Parker Erwin, president of the Columbus Music Teachers Association; a Brahms program; an address on Modern Music and Brahms by Russell V. Morgan, supervisor of music of the Cleveland Board of Education; an address by Lewis Waldemire Sprague of Dayton; appearances of the Haydn Quartet, Eldon Howells and Agnes Wright, pianists; the annual banquet with Albert Riemenschneider, president of the Music Teachers National Association as toastmaster; an organ recital by Edwin Arthur Kraft of Cleveland, assisted by Marie Simmelink Kraft, contralto.

Friday, May 12. A joint session with the music supervisors at Ohio State University; a demonstration by G. Oscar Russell, dean of the department of phonetics, Ohio State University; a lecture on Modern Conditions and Esthetics by Herbert Witherspoon, director of the Cincinnati Conservatory of Music; a program of high school music; appearances of Leo Podolsky, pianist of Chicago, and John Alda Lewis, tenor of Dayton.

## Giannini Reaps Success in Europe

Concerts given in Europe by Dusonini Giannini have been attended by conspicuous success. Recent appearances of the artist in Vienna and in Hanover aroused much enthusiasm, her singing of lieder by Brahms and of arias from Norma and Oberon being received with especial approval.



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Not often are we regaled with the published orchestral score of a song with orchestra by one of our composers. But we are happy to see Marshall Kernochan's notable Walt Whitman setting, *Out of the Rolling Ocean*, previously issued with piano accompaniment, appear in its orchestral version in a handsome edition, from the Galaxy Music Corporation.

This song, which has always seemed to us one that required orchestral treatment, has in Mr. Kernochan's hands been made into a thing of striking beauty. He has chosen for its instrumental colors that amplify the meaning of the glorious poem and his blending of the vocal part, for medium voice, with his instrumental array shows not only mastery in writing for the orchestra, but a sense of the essential fitness of things which marks the real artist.

The opening *Lento solenne* is truly impressive as scored here. The employment later of a solo cello with the voice is in good taste, making for greater expressiveness; the cantilena in the first horn after the words "yet cannot carry us diverse forever" followed by the full orchestra on the big D Major climax, is stunning. The setting of the final sentences "I salute the air, the ocean and the land," with winds and brasses answering the voice, is finely impressive, leading to the final measures, a transformation in brilliant E Flat Major of the song's opening material in E Flat Minor.

In scoring this work Mr. Kernochan uses pairs of woodwinds and English horn, four horns, two trumpets, three trombones and tuba, harp, timpani, snare drum, cymbals and strings, solid scoring done with skill and always with imagination. There is a dedication to Sydney Biden. It is undoubtedly one of Mr. Kernochan's finest songs.

## Works by Vollerthun, Redlich and Graener Appear

Vier Lieder der Anmut by Georg Vollerthun, Op. 24, reveal a distinct gift for song composition of a type little found in present-day German music. Herr Vollerthun apparently interests himself but little in contemporary currents in his native land, and devotes himself to the cultivation of the Lied. The titles of the songs are *Die Wünsche*, *Der Esel*, *Heimliches Ständchen* and *Zweifel*. They are worthy of presentation on recital programs by serious singers. They are for medium voice and are dedicated to Lula Mysz-Gmeiner.

Hans F. Redlich's *Slovakische Lieder* for baritone voice, flute, clarinet, violin, viola and cello (the score at hand includes a piano reduction for purposes of studying the songs), offer a marked contrast to the Vollerthun songs just discussed. Herr Redlich is a modernist and his writing, both for the voice and his five instruments, is stirring. This is music for special audiences, who are interested in the effects obtainable by combining timbres little known or used by composers before our day. The songs are taxing for all the performers concerned and should be undertaken only by artists of experience. The poems are from Paul Eisner's *Slovakischer Anthologie*.

Paul Graener has a set of *Drei Schwedische Tänze* for piano solo, which will please many who enjoy his music. The pieces are entitled *Lappland*, *Oestergöth* and *Dalekarlien*, referring to parts of the



Marshall Kernochan, Whose Setting of *Out of the Rolling Ocean* Is Issued in Orchestral Score

country whose music the dances picture. There is no information that Swedish folk tunes have been employed. It is more likely that the composer has written in a Swedish national manner.

These Vollerthun, Redlich and Graener works are published by Ed. Bote & G. Bock, Berlin, for which Associated Music Publishers, Inc., New York, are sole agents for the United States, Canada and Mexico.

## Original Works and Arrangements for Instrumental Groups in Witmark Library

String quartet players looking for new short pieces will enjoy the editions from M. Witmark & Sons, Educational Publications, of a charming Minuet by Johann Christoph Friedrich Bach, the Minuet from Haydn's Quartet, No. X, and of the Two Gavottes in D Major from the greatest Bach's orchestral Suite in that key, all edited admirably by Theodore M. Finney.

F. Campbell Watson deserves high praise for his musicianly and well conceived scoring for symphonic band of Sunday Morning at Glion from Franz Bendel's once so popular Suite By the Lake of Geneva. He has made the most of the opportunities offered by this imposing bell-like motif and has done it all very idiomatically for this medium. The full score and parts are issued.

Morning Mood, the opening movement of Grieg's Peer Gynt Suite, appears in a well made transcription by George J. Trinkaus for quintet of flute, oboe, clarinet, horn and bassoon. To make this effective has been a difficult task, in which Mr. Trinkaus has succeeded conspicuously.

An original score for band is James R. Gillette's *Cabins*, a fairly extended work, replete with rhythmic effects and melodically ingratiating. The literature of music written originally for band is all too small, in this as in other countries, and Mr. Gillette's efforts in this direction are there-

fore to be commended. Himself the conductor of a band of quality, he has ample opportunity to work out special effects. In this score he shows the result of his experience, as well as his gift for composition. *Cabins* is a work that justifies its title, for it is a vivid picture of our West, a true "American Rhapsody," as its subtitle states. In this score the composer employs with fine effect cellos and double basses, lending to the ensemble a touch of the symphonic orchestra. There is a dedication to Captain William J. Stannard.

## Robert Whistler Makes New English Version of Schumann's Dichterliebe

Hardly a lover of Schumann's song cycle, *Dichterliebe* (London: Boosey & Co.) in Anglo-Saxon lands who will not rejoice in this new edition, with Heine's poems done into English by Robert Whistler. These perfect songs, so intimate in expression, so filled with that tenderness for which Schumann is revered, have often been badly rendered into English. To translate Heine is no mean undertaking. And to translate him to fit the note values of Schumann makes it even more difficult. Mr. Whistler has succeeded admirably and has solved some of the most perplexing of Heine's German verses. He has avoided the literal and by so doing has produced in our tongue, in the case of most of the songs, the spirit of the original.

The publishers are to be congratulated on issuing this admirable edition, which should appeal to the many who wish to sing these mastersongs in English.

## Splendid Choral Music from England

Choral conductors will find much of interest in the Four Heavenly Songs by Robin Milford, Op. 30 for tenor solo, chorus of mixed voices and orchestra. (London: Oxford University Press. New York: Carl Fischer, Inc.) Mr. Milford's simplicity of design and texture is refreshing. The poems are by Isaac Watts, John Donne, Robert Herrick and an anonymous poet. There is a dedication: "For R. Vaughan Williams on his Sixtieth Birthday."

And that brings us to Vaughan Williams, whose *Magnificat*, for contralto solo, chorus of women's voices and orchestra, shows us this distinguished musician in a finely conceived work. It is brief but telling. The edition at hand is with piano and flute.

There is splendid music in Harold E. Darke's harvest cantata, *The Sower*, for mixed chorus and soprano, tenor and bass solos. The final movement of Beethoven's Ninth Symphony (they call it the Choral Symphony in England, you know, and that's the way this edition reads) is issued with a new and excellent English version by Owen Mase of Schiller's text. The reduction for piano, which appears here, by Alan Frank, is also praiseworthy.

Dr. W. Gillies Whittaker is responsible for the editing of a volume of Rounds and Canons by Haydn. In doing this he has used texts by Albert G. Latham, supplied additional expression marks, transposed some of the pieces on account of compass and written out the appoggiatura, all executed with his usual knowledge and skill. A very valuable collection for your library, Mr. Music Lover. All of these are Oxford publications.

## Peter Pan Suite by Adams Is Attractive

Peter Pan by Ernest Harry Adams (Boston: Arthur P. Schmidt) is an attractive suite in five movements, simple piano music that has an educational value. Mr. Adams' music is melodious, lies well for young players' hands, and pictures nicely the five titles, *Peter Pan in the Garden* (*Danzetta*), *We Feel Dancey* (*Waltz*), *The Lady with the Balloon* (*Scherzino*), *Behind the Tulips* (*Romance*) and *Hoity-toity* (*Humoresque*).

Francis Moore has made a splendid version for chorus of male voices with piano accompaniment of Mrs. H. H. A. Beach's *The Year's at the Spring*, issued by the same publisher.

## Russel Wragg Writes Piano Album

A new album of piano music for teaching is *Rhythmic Patterns* by Russel Wragg. (New York: American Composer Publications), consisting of nine brief pieces, Minuet, Gavotte, Tambourin, Sarabande, Waltz, Polonaise, Hopak, Tango and Gigue, in which Mr. Wragg has with comparatively slender technical means fashioned examples of the dance forms of these nations. There are brief explanatory notes at the top of the first page of the numbers and the pieces are carefully phrased and fingered. A.

## Briefer Mention

### Part Songs Mixed Voices

*Be Strong* by Bruno Huhn is a good part song, issued in editions for chorus of mixed voices. Adelaide Anne Procter's poem has served the composer well to give us strongly inflected, melodious music, simple in feeling and effective to sing. It is also arranged for male voices. (Schirmer.)

Beethoven's *Elegischer Gesang* is published in a fine edition with string quartet accompaniment, edited and the piano part arranged by H. Clough-Leighter. The English version of the German text is by Miriam Chase. (E. C. Schirmer.)

### Women's Voices Unaccompanied Four Part

*The Silver Swan*. By Orlando Gibbons. A well made arrangement by E. Harold Geer, which retains the purity of the original. Mr. Geer has also arranged *With Drooping Wings*, *Ye Cupids Come from Purcell's Dido* and *Aeneas*. He must be praised highly, too, for his admirable arrangement of that glorious air from Brahms's *German Requiem*, *Ye Now are Sorrowful*, translated here as *Ye Are With Sorrow Now Filled*, in which he has retained the soprano solo as Brahms wrote it and reset the original mixed choral voices without doing violence to a single measure of Brahms. (E. C. Schirmer.) A.

## New Music Received

### Part Songs

#### For Male Voices

*The Song of the Birds* (Catalan Folk-song). Arr. By Don Lluís Millet. (Schirmer.)

#### Unaccompanied

*Cornfield Melodies* (Medley No. 2). By B. Cecil Gates. (Schirmer.)

#### Three Part

*The Hills of Home*. By Oscar J. Fox. The Old Refrain. By Fritz Kreisler. Arr. By G. Ackley Brower. (Carl Fischer.)

#### For Women's Voices

#### Three Part

*Two Chinese Lyrics: Boating Song of the Yo Eh, and A Feast of Lanterns*. By Gordon Balch Nevins. (J. Fischer.) *The Heavens Are Telling*. By Beethoven. Arr. By H. Clough-Leighter. (E. C. Schirmer.)

#### Two-Part

*O Lovely Peace with Plenty Crown'd*. By Handel. (E. C. Schirmer.)

#### Three Part (Unaccompanied)

*Thus Then, The Law of the Spirit*. By J. S. Bach. (Schirmer.)

#### Mixed Voices

#### Five Parts

*The King Shall Rejoice* (From the Second Coronation Anthem). By Handel. (E. C. Schirmer.)

#### Unison

*The Heavens Are Telling*. By Beethoven. (E. C. Schirmer.) *Ten More Folksongs and Ballads for School, Home and Camp*. (E. C. Schirmer.)

#### Sacred Cantata

*Great Is the Lord*. By Joseph H. Adams. (Curwen.)

#### Songs

*Alas, that Spring Should Vanish*. By Clark Harrington. (Carl Fischer.) *Her Laughter*. By G. A. Lishin. (London: Chester.)

#### Song Collection

*Legion Airs, Songs From Over There and Over Here*. Compiled and Edited by Frank E. Peat and Lee Oran Smith. (Feist.)

#### For Cello and Piano

*Largo*. By J. S. Bach. Arr. By Harold Craxton. *Cello Part Edited by Sheridan Russell*. (Oxford.)

#### For Piano

*Die Meisterwalzer* von Johann Strauss. (Vienna: Universal Edition.) *Album de Natcha*. By Joseph Strimer. (Paris: Rouart Lefolle.) *March Triumphant*. By Wilbur Chenoweth. (Carl Fischer.) *Gigue*. By William Busch. (Chester.)

## Four New Songs

LITTLE FOREIGNER	by	Cyril Scott
SUMMER SONG	by	Hubert Brown
SKIES	by	Walter Adrian
THE TRAWLER	by	Ashworth Hope

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.

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## PHILADELPHIA LISTS ARE NOTABLY GIVEN

(Continued from page 3)

large new form. In utilizing the idea of a solo instrument with full orchestra, he has brought into consolidation several of the smaller forms and devices, such as the waltz, the fugue, etc. Thus the work takes on the general aspect of a theme with variations, but under all this there is a vague feeling for the sonata form.

The weakness of the scheme is its tendency toward the episodic; but at the first hearing this did not seem especially perceptible in view of the composer's melodic fertility and his polished craftsmanship, particularly as he played the solo part with great skill and feeling and had a superb accompaniment from the orchestra.

The Rheingold item was a synthesis of significant passages in the manner of Mr. Stokowski's previous handling of other Wagnerian music dramas. More than a paraphrase, it had beautiful and authentic texture.

### All Bach and Brahms

A Bach-Brahms program by the Philadelphia Orchestra on March 10 and 11 was the following:

Symphony No. 4 in E Minor.....Brahms  
Chaconne.....Bach  
Christ Lay in the Bonds of Death, from  
The Easter Cantata.....Bach  
Toccata and Fugue in D Minor.....Bach

This was in a double sense a memorial program, for the symphony, very finely performed, was in commemoration of the Brahms centenary; and the Bach works were, according to a program note, "In memory of Dr. J. Fred Wolle, the inspired conductor of Bach's music." These compositions were in the orchestrations popularly ascribed to Mr. Stokowski.

Mr. Stokowski's latest idea, a "concert for youth," was a triumphant success on March 9. The idea is to provide programs suitable to the large group which comes between the children's concerts and programs for hearers of adult musical experience—say between the ages of fifteen and twenty-five. The Academy was thronged by young people who enjoyed themselves immensely in an informal and intimate environment, with frequent comments by the conductor. The orchestra was augmented by a number of talented young non-professional musicians. The program:

Fugue in G Minor.....Bach  
Leonore Overture No. 3.....Beethoven  
Chorale, Wachet Auf.....Bach  
Prelude to Lohengrin.....Wagner  
Pétes.....Debussy  
The Firebird Suite.....Stravinsky

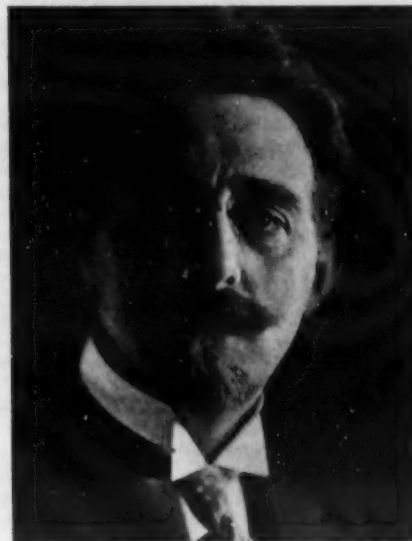
A novelty was the community singing of Dixie, which mysteriously won a vote of the audience, and very happily since all of a sudden the music for it appeared on all the orchestra stands, and time out for coughing.

The final concert of the Philadelphia Orchestra's Young People's Series, with Ernest Schelling jovially directing

## Represented on Symphonic Programs



Abram Chasins Was Soloist in the Premiere of His Piano Concerto in Philadelphia



Felix Borowski, Whose First Symphony Was Introduced by the Chicago Symphony

proceedings, was held on March 8. The award of prizes for the best note books was an important feature. Works on the program were the Third Leonore Overture, the Largo from the New World Symphony, the Scherzo from Harty's Irish Symphony and a Strauss waltz. The "everybody sing" item was Columbia, the Gem of the Ocean.

### Cheers for Toscanini

Arturo Toscanini conducted the New York Philharmonic-Symphony Orchestra when it bade farewell on March 6 in something that was more than a concert—that was an occasion. Compositions played were the Eroica Symphony, the Overture and Bacchanale from Tannhäuser and the Prelude and Liebestod from Tristan und Isolde.

## CHICAGO SYMPHONY PERFORMS NEW YORK

(Continued from page 3)

cate effects obtained through the most economical means. A striking introduction leads into a vigorous but not overdeveloped first movement.

The slow movement, based on several grateful themes, is nocturnal in mood. In giving to the third and final movement something of the character of a scherzo, Mr. Borowski has effectively departed from tradition and provided a rousing and logical close to his work. Enthusiasm prevailed at the conclusion and the composer was repeatedly recalled to the platform.

The Bach was beautifully played, barring some unsteadiness in the final movement. Mr. Stock disclosed an impressive, well-knit conception of Zarathustra, though certain inaccuracies in the orchestra proved distracting. The Rosenkavalier waltzes were quite

Great enthusiasm prevailed, and both conductor and men took many bows. Mr. Toscanini was recalled several times after the men had left the stage, and a large group of admirers waited for him at the stage entrance to give him a final cheer.

The Women's Symphony Orchestra, J. W. F. Leman, conductor, provided the March 7 program of the Philadelphia Music Club in the Bellevue ballroom. The ensemble, which gains in surety and efficiency in succeeding seasons, played very effectively. Its most enjoyable contributions were the Overture to Don Giovanni, excerpts from Schubert's Rosamunde music and Grieg's Peer Gynt Suite.

W. R. MURPHY

without blemish and exactly in the right vein.

### Myra Hess in Mozart Work

Myra Hess, pianist, was the soloist at the concerts of March 9 and 10, Mr. Stock conducting. The program:

Symphony No. 3, Eroica.....Beethoven  
Concerto No. 19, in F.....Mozart  
Miss Hess  
La Cathédrale Engloutie.....Debussy  
Variations Symphonique.....Franck  
Miss Hess

Miss Hess was given every reason to believe in her public's affection and appreciation. Warmer applause has not been tendered an artist this season, and encores, despite forbidding rules, were unavoidable after her final number. Miss Hess's Mozart was graceful and charming in the most intimate style, and her interpretation of the Franck Variations was poetic in

the extreme, though falling somewhat short of a convincing climax.

A last minute program change brought out the Eroica to honor the memory of Chicago's late mayor, Anton J. Cermak. Mr. Stock has rarely surpassed his playing of the work on this occasion. It had a flexibility, a nobility of line and feeling, that betokened a deep comprehension of this masterpiece.

### Piatigorsky Plays Schumann

Gregor Piatigorsky, 'cellist, appeared as soloist at the Tuesday concert on March 14. The program:

Overture to The Flying Dutchman.....Wagner  
Symphony in B Flat, Op. 20.....Chausson  
Concerto in A Minor, Op. 129.....Schumann

Mr. Piatigorsky

Hungarian Dances Nos. 17-21.....Brahms

If Mr. Piatigorsky received something less than the ecstatic acclaim which is his usual portion at these concerts, it must be attributed to Schumann's palely meandering Concerto, rather than to any shortcomings in the artist's performance. All that could be done in behalf of this futile work was done by the 'cellist. His tone was beautiful, his phrasing admirable, his fervor sufficient for the veriest masterpiece. But all these qualities failed to revive the work itself.

The orchestral contributions consisted of an exceptionally fresh and imaginative projection of the Chausson, a vigorous Flying Dutchman Overture, and five Brahms Dances.

ALBERT GOLDBERG

### Metropolitan Season Ends with Bori and Crooks in Leading Roles

PHILADELPHIA, March 20.—The Metropolitan Opera season ended on March 7 with Manon, the performance being on familiar lines and enlisting familiar artists with the exception of the Des Grieux, in which role Richard Crooks made his local debut with the company, though he had been heard here before with the Philadelphia Grand Opera Company. He gave an amazingly good theatrical account of the character, and it goes without saying that he sang superlatively well.

Miss Bori's Manon was as exquisite as ever, and she was in superb voice.

W. R. M.

### Tibbett and Kramer Speak at Teachers Association Meeting

At the monthly meeting of the New York Singing Teachers Association in Steinway Building on March 21, the speakers were Lawrence Tibbett, baritone of the Metropolitan Opera, and A. Walter Kramer, editor of MUSICAL AMERICA. Mr. Tibbett spoke on his operatic and movie experiences and Mr. Kramer on the alleged scarcity of good songs in English. The speakers were introduced by the president, Percy Rector Stephens.

## Gena Branscombe Brilliant As Musical Club Conductor

Composer Proves Her Eminence with Baton  
APPEARS IN ALBANY IN PROGRAM OF HER MUSIC

Ray A. Mowers in Albany, N. Y., Evening News

Some very competent singing by Mrs. Harry D. Swan and the charming personality as well as demonstrated ability of Miss Gena Branscombe, composer, proved the principal attraction at the Institute of History and Art last night.

The event was the first local appearance of Miss Branscombe, who is among America's foremost women creators of song. In her honor, the Monday Musical Club presented a re-

YOUTH OF THE WORLD is published by M. Witmark & Sons, Educational Publications, New York

When she stood before the ensemble, however, Miss Branscombe was every inch the artist. . . .

"Youth of the World," which ended the recital, was a thrilling litany for everlasting peace.

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# Varied Programs Held in School and Studio

## Musicales Are Broadcast by La Forge-Berumen Studios

The regular La Forge-Berumen musicale broadcast over the Columbia Network on Thursday, March 9, was given by Emma Otero, coloratura soprano, Jean Stewart, pianist, and Frank La Forge, composer-pianist. Miss Otero sang the Mad Scene from Lucia di Lammermoor, assisted by Frances Blaisdell, flutist, the Polonaise from Mignon and a group of songs in Spanish with Mr. La Forge at the piano. Miss Stewart contributed two groups of solos.

The radio program on Thursday, March 16, was given by Marie Powers, contralto, Ernesto Berumen, pianist, and Mr. La Forge. Mr. Berumen played two groups, including the Concert Allegro of Grandados, with brilliance.

Miss Otero sang at a concert in Riverside Church on March 23. Materno Drey-müller was at the piano.

Miss Powers sang the role of Amneris in a performance of Aida given by the Associated Artists Opera Company on March 2.

## S. Constantino Yon Introduces Pupils in Recital

A joint recital of more than usual interest was given in Carnegie Chamber Music Hall on Feb. 25, when S. Constantino Yon, organist and voice teacher, introduced two of his pupils, Elysa Slattery, coloratura soprano, and Francesca Iovine, mezzo-soprano. Both sang with excellent style, true intonation and decided charm.

Miss Slattery handled, with admirable ease, the difficulties of such arias as the Bell Song from Lakmé and the Mad Scene from Lucia di Lammermoor. Miss Iovine's songs, of more dramatic character, were delivered with a repose, fine diction and an interpretative understanding which would have done credit to an artist of more concert experience. Notably was this the case in *Amour, viens aider from Saint-Saëns's Samson et Dalila*.

Mr. Yon's accompaniments, as usual, displayed his impeccable musicianship. M. K.

## Summer Music Courses to Be Held by Columbia University

Seventy-five courses in music and music education will be held at the Summer Session of Columbia University from July 10 to Aug. 18, according to John J. Coss, director.

Instructors will include Rosseter G. Cole, of Northwestern University; Henry H. Fuchs, North Carolina College for Women; Dr. A. M. Richardson, Howard Brockway, George A. Wedge, Ada Fisher, Mrs. Beatrice Haines Schneider, Mrs. Ruth H. Stewart, Mrs. Ella Toedt,

Helen W. Whaley, Belle J. Soudant, Francis J. Burkley, Adolf Schmid, Bernard Taylor, Alton Jones, Arthur Newstead, Louis J. Bostelmann, Samuel Gardner and Hugh Porter, Juilliard School of Music; Marion Morrey and Katherine Bacon, pianists; C. H. Doersam, warden of the American Guild of Organists; Dr. E. J. Stringham, Teachers College; Kenneth F. Damon, Dr. Satis N. Coleman, Lincoln School; Elsa Findlay, Dalcroze Eurythmics; Lilla Belle Pitts, supervisor of music in junior high schools, Elizabeth, N. J.; Alton O'Steen, Horace Mann School; Alice E. Bivens, Norval L. Church, Peter W. Dykema, Ruth Van Doren, Miles A. Dresskell, Robert Elwyn, Howard A. Murphy and Raymond Burrows, Teachers College.

## Hour of Song Held in Adelaide Gescheidt's Studio

Adelaide Gescheidt gave her fourth Hour of Song program in her studios on March 11, opening the afternoon with a class forum and discussion of interpretation. Singers heard were Stella Bunnell, dramatic soprano; Rose Monett Spencer, soprano, and George Sharp, baritone. Carl Brunner accompanied. Composers represented were Caldara, Strauss, Haydn, Hahn, Fiske, Bonocini, Oley Speaks, Schubert, Willeby, A. Walter Kramer, Deems Taylor, Roger Quilter and John H. Densmore.

## Ernesto Berumen to Give Final Lecture of Season

Ernesto Berumen, pianist and teacher, who has been giving a series of lectures at the La Forge-Berumen Studios this winter, will give his fifth and last lecture of the season on Wednesday evening, April 5. His subject will be Musical Training in Europe and America. Several of Mr. Berumen's artist pupils will appear in a short recital after the lecture.

## Paul Stassévitch Gives Recital at David Mannes School

Paul Stassévitch gave a violin recital as the second event in the artist faculty series at the David Mannes Music School on March 8. With Arthur Dann, a pupil of Newton Swift, at the piano, Mr. Stassévitch played the Handel Sonata in D, Chausson's Poème, Bach's Chaconne and shorter pieces. Several encores were given.

The third program in this series of four invitation recitals will be given on April 12 by Frank Sheridan, pianist.

## Tollefsen Trio Appears at Henry Street Music School

The Tollefsen Trio appeared at the fifth chamber music concert in the series sponsored by the Music School of the Henry Street Settlement, of which Mrs.

Hedi Katz is the director. The program, given in the Playhouse on March 19, consisted of Smetana's Trio in G Minor, Five Impressions of a Holiday by Goossens, and Schumann's Quartet in E Flat. Francis Rehman, violinist, was the assisting artist.

A students' concert and demonstration of teaching was arranged for March 5, the program concluding with items for mixed chorus conducted by Theophil Wendt.

## Leslie Hodgson Gives Piano Recital

Leslie Hodgson gave a very successful piano recital in Kate S. Chittenden's Studios on March 20. His program consisted of the Roncalli-Respighi Passacaglia, Bach's Sonata in C Minor, the Fantasie, Op. 17, of Schumann, Two Etudes and the Scherzo in C Sharp Minor by Chopin, Respighi's Nocturne, Griffes's Intermezzo, Turina's Orgia and two works from his own pen, Menuetto Rococo and Gavotte in the Old Style.

## Manhattan Quartet Heard at Neighborhood Music School

In accordance with Mrs. Elizabeth Sprague Coolidge's plan of providing recitals for schools and universities, the Manhattan String Quartet gave a concert at the Neighborhood Music School on March 19. The program included the first performance in New York of Mrs. Coolidge's Quartet in Minor, two movements from Debussy's Quartet and the Beethoven Quartet in C Minor.

## Operatic Performance Given by May Stone Educational Class

A performance of scenes from Mozart's The Marriage of Figaro, followed by Cavalleria Rusticana, was given in Roerich Hall by the May Stone Educational Opera Class on the evening of March 11, with the assistance of Philip Culcasi and Ettore De Lara, who appeared as Turiddu and Alfio respectively in the Mascagni work.

Students taking solo parts included Erna Miru, Corrine Petrone, Etta Shapiro, Christine Caldwell, Betty Wayne, Tina D'Auria and Ethel Kritz. Edoardo D. Anghinelli was at the piano.

## Frances Hall and Rudolph Gruen Present Pupils in Recital

Frances Hall and Rudolph Gruen, pianists, presented pupils in a studio recital on March 8, the following taking part: Arthur Roberts, Bertha Heller, Rossel Golden, Rae Furmanky and Madeline Friedra. Music by Beethoven, Haydn, Mozart and Scriabin was on their list.

Miss Hall and Mr. Gruen will give a program over WEAJ on March 27, playing works by Arensky, Fauré-Hall and Berlioz-Hutcheson.

## Miss Chittenden Presents Hida Davis in Recital

Kate S. Chittenden presented Hida Davis in a successful piano recital in her studios on the evening of March 10. The program embraced music by Mendelssohn, Beethoven, Bach, Chopin and MacDowell and concluded with the Schultz-Evler transcription of The Beautiful Blue Danube.

## Artists Join Staff of School in Philadelphia

PHILADELPHIA, March 20.—Mme. A. M. Soffray, teacher of solfège, and Mildred Faas, voice teacher, have joined the faculty of the Settlement Music School.

## Seattle Teachers Present Pupils

SEATTLE, March 20.—Pupils have been presented in recitals by Paul Pierre McNeely, Alice Williams Sherman, Anabel Trent, Maybelle Brannen, Bernhard Perboner, Francis Armstrong, Hubert A. Graf, Silvio Risegari and the Cornish School. D. S. C.

## RENEE ENGEL-LIDGE IS APPLAUDED IN CHICAGO

### Pianist Is Heard in Numerous Concerts and Century of Progress Broadcast

CHICAGO, March 20.—Renée Engel-Lidge, Hungarian pianist now resident in this city and a faculty member of the Chicago Conservatory of Music, has had a prominent part in musical events recently held here.

She appeared on the Carnival of Nations program, sponsored by the Chicago Daily News, playing Liszt's Fourteenth Hungarian Rhapsody; and was heard on a broadcast under the auspices of the Chicago Century of Progress Exposition, on which occasion she gave works by Schubert and Mozart. Other successful engagements have been before the German-Austrian Society and the Lakeview Musical Society. Re-engagements were fulfilled for the Germanic Chapter and St. Paul's Home.

Mme. Engel-Lidge studied with Stefan Thoman, a pupil of Liszt, and with Béla Bartók. She often features music by the latter composer, who presented her with a volume of his compositions.

## Opera Scenes Presented by Anna Graham Harris

HACKENSACK, N. J., March 20.—Scenes from Faust, Aida, Carmen and Hänsel and Gretel were given by the opera class of the Anna Graham Harris Vocal Studio under the direction of Ora McCord Wheatcroft in the Woman's Club Auditorium on March 8. Taking part in leading roles were John Albrecht, Richard Meyer, Harriet Altenberger, Jeanne Ferrer, Esther DeMott, Hector DeLara, Grace Kadura, Hettie Harris and Maude and Lange. All the principals were pupils of Anna Graham Harris, with the exception of Hector DeLara, from the studio of Ora McCord Wheatcroft, and Hettie Harris. H. B. Wheatcroft was stage manager. The performance was given for the benefit of the Visiting Nurse Service.

## Perolé Quartet Gives American Program at New York University

The Perolé String Quartet, Joseph Coleman and Max Hollander, violins; Lillian Fuchs, viola, and Julian Kahn, cello, gave an American program at the New York University on March 20. Works by Daniel Gregory Mason and Emerson Whithorne were played.

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## SEATTLE PROGRAMS ATTAIN HIGH LEVEL

### Performances by School Players Win Praise—Ensembles Give Concerts

SEATTLE, March 20.—High school music in Seattle has reached a high stage of proficiency. The playing of two movements of Franck's Symphony by the All-City High School Orchestra under the baton of Ernest Worth on Feb. 10 was not merely an attempt to interpret symphonic literature; it was a good statement of the text. Tchaikovsky's Marche Slave and works by Massenet and Grieg also had places on the program. Comparable in artistry was the singing, a cappella, of the Lincoln High School Chanters, led by Carl Pitzer, who were heard in compositions by Christiansen, Borg and others.

Among similar programs of equal effectiveness were those given by Ballard High School under the direction of Harriet Charlton, and by Franklin School, directed by Lawrence Blacknell. Soloists in concertos by Mendelssohn, Lalo and Schumann were Bernice Carlson and Beach King, violinists, and Dorothy Eustis, pianist.

The Spargur String Quartet's eighteenth season closed on Feb. 27. Works heard on this occasion and on Feb. 7 were by Mozart, Schubert, Gretchaninoff, Debussy and Vaughan Williams. Two concerts by the Volker String Quartet, which concluded its series on Feb. 12, included a Quartet by Tcherpnin and Handel's Concerto in G Minor for oboe and strings with Whitney Tustin as soloist. Compositions played recently by the Crow-Winkler-Oles Trio were by Bach, Brahms and Moszkowski.

### Club Presents American List

Sergei Rachmaninoff's appearance on Feb. 23 was sponsored by the Ladies Musical Club. An American program given by the club on Feb. 13 brought performances of George McKay's choral cycle, In Green Ways, for women's voices, flute and string quartet, and Stoessel's Suite Antique for two violins and piano. Another concert was devoted to the earlier music of Beethoven. Among the artists appearing on these two club programs were Jean Margaret Crow, Nora Crow Winkler, Helen Louise Oles, Gwendolyn Mines Remy, Vesta Muth Richards, Amy Newton Adams and Mary Rychard.

French, Italian and Greek composers were featured by the Seattle Musical Art Society at its February meeting, the soloists being Gwendolyn Mines Remy and Jodie Wheelock Witter. MacDowell furnished the theme for La Bohème Music Club recently, and "winter music" was presented by members of the Seattle Music Study Club. The Washington State Federation of Music Clubs is sponsoring a series of concerts under the direction of Mrs. Henning Carlson.

### At Washington University

The Don Cossack Russian Male Chorus, conducted by Serge Jaroff, appeared at the University of Washington on Feb. 21 under the auspices of the Associated Women Students. A concert given by faculty members of the university featured a string quartet and solos by George Kirchner and August Werner. Carol Taylor and Raymond

McFeeters were presented by the Western Artists Concert League on Feb. 12. Organists heard in recitals have been F. Feringer, Harold Heeremans, Joyce Hayman and Wallace Seeley.

DAVID SCHEETZ CRAIG

## PROVIDENCE GIVES NOTABLE PROGRAMS

### Samson and Delilah Heard as Oratorio—Sacred Recitals Are Featured

PROVIDENCE, March 20.—Samson and Delilah was given in concert form by the Oratorio Society under the leadership of William W. De Roin in Elmwood Christian Church on a recent Sunday afternoon. The principal roles were distributed as follows: Delilah, Eva G. McMahon; Samson, Mr. De Roin; High Priest and Abimelech, James King; Messenger, Walter Barrie; First Philistine, Stanley Hall; Second Philistine and an Old Hebrew, Arthur L. Elvin. Accompanists were: Medora Ladeveze, organist; Charles D. Fiske, pianist.

A series of sacred programs under the auspices of St. Dunstan's College of Sacred Music was opened by the college choir in St. Stephen's Church recently. Singing a cappella under the direction of the Rev. Walter Williams, the choir was heard in classical works by Tallis, Byrd and Bach and in Reger's Schlaf Mein Kindelein.

George Faulkner's Instrumental Ensemble, enlarged since its initial appearance last season, gave a concert with Emma Beldan as soprano soloist in the Plantations Auditorium recently. Works by Bizet, Grisele, Stoessel, Palmgren, Weinberger and Mozart were on the program. Miss Beldan sang Ritorna Vincitor from Aida and a group of modern songs.

ARLAN R. COOLIDGE

## N. Y. Philharmonic to Continue Next Season

(Continued from page 3)

adjust the concert schedule. The visits to Philadelphia, Baltimore and Washington have been discontinued and the concerts given in the Brooklyn Academy and the Metropolitan Opera House have been transferred to Carnegie Hall.

"The two series of thirteen Thursday evenings and thirteen Friday afternoons have been increased to fifteen concerts each without increase in price. There will be two series of ten Saturday night students' concerts and three series of Sunday afternoon Carnegie Hall concerts. The ticket prices for the Sunday concerts will be considerably reduced."

### Damrosch to Substitute for Goossens at Madison Square Concert

The fifth and last of the orchestral concerts on April 3 in Madison Square Garden for the Musicians Emergency Fund, will be conducted by Walter Damrosch in place of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, who is recovering from a severe illness. There will be two soloists, Fritz Kreisler, violinist, and Serge Rachmaninoff, pianist.

## BRAHMS WORKS ARE FEATURED IN CYCLE

### Philadelphia Society Sponsors Performance of All Chamber Compositions

PHILADELPHIA, March 20.—Philadelphia is paying significant tribute to Brahms in his centenary year through a series of concerts presenting all of his twenty-four chamber music works. Of the eight programs, five have already been given. This series is believed to be the first sequence of its kind given in America. The concerts, in the new Ethical Culture Auditorium, have been well attended, many of the audiences having reached capacity proportions.

The Musical Fund Society, the city's oldest musical organization, dating back to 1820, and the Art Alliance, the center of things cultural in Philadelphia, are sponsoring the events. Outstanding groups and individuals have been enlisted for the performances. The participants are: the Musical Fund String Quartet, consisting of Boris Koutzen, Stanislas Dabrowski, Leonard Mogill and Stephen Deak; the Curtis String Quartet, Jascha Brodsky, Benjamin Sharlip, Max Aronoff and Orlando Cole; Arthur Reginald and Boris Goldovsky, pianists; Jules Serpentine, clarinetist and Anton Horner, French horn player.

### Play Little-Known Trio

At the concert on Feb. 15, Mr. Deak and Mr. Reginald gave a well co-ordinated reading of the Sonata in E Minor for 'cello and piano, Op. 38. A smooth performance of the Quintet for two violins, two violas and 'cello was contributed by Messrs. Koutzen, Dabrowski, Mogill, Aronoff and Deak. The Trio for piano, violin and 'cello, with Messrs. Reginald, Koutzen and Deak interpreting it, closed the list.

On March 8 the feature was the seldom played Trio for piano, horn and violin, with Messrs. Goldovsky, Horner and Brodsky as the interpreters in a capital performance. The Quartet for piano and strings, Op. 26, in A, well played by Messrs. Goldovsky, Brodsky, Aronoff and Cole, opened the program. The closing work was the G Major Quintet, Op. 111, given by Messrs. Brodsky, Sharlip, Aronoff, Mogill and Cole.

Additional programs will be given on March 22, April 5 and April 19.

W. R. MURPHY.

## Jeanne Dusseau Sings With Cincinnati Forces Under Goossens's Baton



Jeanne Dusseau, Soprano, Soloist at a Pair of Concerts in the Ohio Centre

Among the recent successes of Jeanne Dusseau, soprano, was an appearance as soloist with the Cincinnati Symphony Orchestra under the baton of Eugene Goossens.

Heard in a pair of evening concerts, Miss Dusseau contributed two groups to the program. In the first she gave an aria from Così Fan Tutte, Wagner's Stehe Still, and Gretchen am Spinnrade by Schubert. The second cluster contained an air from Ravel's L'Heure Espagnole, Debussy's La Chevelure as orchestrated by Delage, and the same composer's Le Flute de Pan. In all of these, the beauty of Miss Dusseau's voice and the artistry of her interpretations were greatly admired.

A March engagement called for the singer's appearance in Milwaukee.

### Loesser and Cooley Heard at Western Reserve Academy

HUDSON, O., March 20.—Arthur Loesser, pianist of the Cleveland Institute of Music, and Carlton Cooley, faculty member of the institute and violinist of the Cleveland Orchestra, appeared at Western Reserve Academy on March 12 in a joint concert which was received with enthusiasm. Mr. Cooley played the viola, the violin and the viola d'amore, and discussed these instruments.

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## EL PASO SYMPHONY GIVES VARIED LIST

**Works by Stoessel and Hartmann Heard—Music to be Sung in Cavern**

EL PASO, TEX., March 20.—The El Paso Symphony Orchestra's third concert of the season, conducted by H. Arthur Brown in the Scottish Rite Auditorium on Feb. 27, had an enthusiastic reception. Dvorak's New World Symphony attracted attention; and Stoessel's effective arrangement of The Song of the Volga Boatmen was sung by Charles J. Andrews, William Balch, Dorrance D. Roderick and J. L. Coggeshall. Arthur Hartmann's Impressions of the Balkans received its first performance in El Paso, and the program was further enhanced by Mr. Brown's playing of Lalo's Symphonie Espagnole.

On March 6 the El Paso Male Choir, led by Carlile Tucker, presented

its second annual concert at the Scottish Rite Auditorium. The Song of the Marching Men with an incidental solo by Roland Meyers, baritone, was much enjoyed. Scenes from Faust were directed by Mrs. Frank Murchison. Richard Davis, violinist, appeared on the program accompanied by Dorothy Learmouth. Mae Davidson, soprano, Elsie Thomas, mezzo-soprano, and Lois Barnwell, contralto, gave good performances. Kenneth McCallum was at the organ for the choir. Robert Cromer was at the piano.

### Wagner-Liszt Program Given

The Wagner-Liszt program presented by Mrs. Roscoe P. Conkling for the MacDowell Club at the Woman's Club House, was opened and closed by members of the El Paso Symphony Orchestra with excerpts from Die Meistersinger and Tannhäuser. They also accompanied Mrs. C. J. Andrews, contralto, and Dorrance D. Roderick, baritone, in solos. Mrs. Helen Roberts, pianist, played the Ballad from The Flying Dutchman. Mrs. Wallace Perry, soprano, was accompanied by Miss Frank Luther.

Haydn's The Creation is being rehearsed under the direction of Roscoe P. Conkling for performance early in May in Carlsbad Cavern, N. M., which is 750 feet below the surface. A chorus of 125 has been organized from El Paso and nearby towns, and will be accompanied by an orchestra.

Recitals for their pupils were recently given by Mrs. Mitchell J. Wolf, Marie Hinds Smith, Mrs. Ruby Krick Evans, Mrs. Bertha A. McConachie, Marguerite Hartsook, Virginia Bean, Mrs. V. L. Bean and Mrs. Roscoe P. Conkling.

GEORGIA B. CARMICHAEL

## NATIVE WORK SPONSORED

### American Opera Society Gives Hadley's Bianca

CHICAGO, March 20.—The American Opera Society of Chicago presented Bianca, opera in one act by Henry Hadley, at the home of Mrs. Hal Crompton Bangs on March 2. The artists appearing were Alice Phillips, Kai de Vermont, William Phillips, David Johnson and Rex Cushing, with Mona Wilson at the piano.

The society gave an operatic concert at the Arts Club recently. The program consisted of three lyrics of the late Edith Rockefeller McCormick, set to music by Eleanor Everest Freer, sung by a quartet composed of Ruth Bassett, Lilian Knowles Kemp, Elaine De Sellem and Lucy Hartman Delano, with Jacob Hannemann at the piano. Excerpts from Otto Luening's opera Evangeline followed, sung by Ethel Luening, soprano, with the composer at the piano.

At the conclusion of the program, David Bispham medals were awarded to Marx E. Oberndorfer and Mr. Luening. M. M.

### Tucson Symphony Continues Series

TUCSON, ARIZ., March 20.—Haydn's Military Symphony was a chief work on the program given by the Tucson Symphony Orchestra in the Temple of Music and Art on Feb. 5. This concert, the second of the season, was conducted by Joseph De Luca, and featured Saint-Saëns's Second Concerto for piano, played by Elenore Altman. Sibelius's Finlandia was led by W. Arthur Sewell, assistant conductor. The program, which began with the Overture to A Midsummer Night's Dream, concluded with works by Rubinstein and Chabrier.

## WINNIPEG SINGERS HEARD IN MESSIAH

**Capacity Audience Attends Performance by Philharmonic Ensemble**

WINNIPEG, March 20.—The capacity audience of more than 4,000 which assembled in the Auditorium to hear Messiah on Feb. 27 was very appreciative of the fine work done by the Winnipeg Philharmonic Choir, the Winnipeg Symphony Orchestra and the soloists. Bernard Naylor conducted; soloists were Gertrude Newton, Eva Eagleton, Ernest Mettrop and W. Davidson Thomson. John Waterhouse is concertmaster of the orchestra; the chairman of the choir is Percy J. Curd; the choir's accompanist is Filmer Hubble.

Mrs. R. H. Rowland is the new president of the Junior Musical Club, which held its annual meeting on Feb. 28. Reports of the year's successful activities were read by Mrs. Alexander Gammie, retiring president, and Mrs. Harold Barbour, treasurer. A series of broadcasts over CKY has been a feature of the season.

### Club Gives Brahms Program

Music by Brahms, including the Quartet in C Minor for piano and strings, constituted the program given by the Women's Musical Club on Feb. 27. Taking part were: Anna Moncrieff Hovey and Louise Macdowell, pianists; L. M. Hovey, violinist; G. H. Williams, violist; Catharine Rignold, cellist, and Stella Boyd, contralto.

Making his first public appearance since his return from London, E. Joseph Shadwick, violinist, received a cordial welcome at the recital he gave on March 7. Contained in the program were Leo Weiner's Sonata, Op. 9, the Saint-Saëns Concerto in B Minor and other works. Anna Moncrieff Hovey was an excellent assistant at the piano.

MARY MONCRIEFF

## DAYTONA BEACH HAS DIVERSIFIED RECITALS

**Resident and Visiting Musicians Provide Programs of Notable Variety and Charm**

DAYTONA BEACH, FLA., March 20.—The Palmetto Friday Musicales presented faculty members of Rollins Conservatory of Music in a concert at the Palmetto Club House on March 3. Artists heard in a program of fine variety were: Helen Moore, pianist; Gretchen Cox, violinist; Harold Sproul, cellist; Bruce Dougherty, tenor, and Emelie Sellers Dougherty, accompanist.

Lawrence Tibbett sang to a large audience in the Daytona Beach Auditorium on Feb. 27. Stewart Wille accompanied and played solos.

Ruggiero Ricci's violin recital was the third event, on Feb. 21, in the Artists Series in the Auditorium. W. James Crosland of Jacksonville accompanied. The second concert in this series was given on Feb. 8 by Maria Jeritza, assisted by Edwin McArthur, pianist and accompanist.

A musical play, An Evening with Verdi, was given earlier in the season by Thelma Ballou, soprano, and Lyman Ackley, baritone. An event in the Assembly Course in the Auditorium was the operetta, In Arcady, given by the music department of the Mainland High School under the direction of Marguerite S. Porter.

Taking part in a recent meeting of

the Friday Musicales were Consuelo Maxwell, Helen Neal, Alfred E. Donnelly, Henry Rostorff, Mrs. S. B. Crosby, Mrs. A. N. Otis and W. C. Fraire. D. T.

## GEORGE E. HUBBARD TO DIRECT COURSE ABROAD

**Students at American People's College in Europe to Attend Principal Music Festivals**

George E. Hubbard, of the Institute of Musical Art of the Juilliard School of Music, and director of music in Scarsdale, N. Y., has been appointed to the staff of the American People's College in Europe and will be in charge this summer of a nine-and-a-half weeks' music study tour under the auspices of the college.

The college was established three years ago with its headquarters at Oetz in the Austrian Tyrol. Dr. John Dewey of Columbia University is chairman of the advisory committee of American educators sponsoring the non-profit making venture.

Under Mr. Hubbard's direction a summer vacation travel course emphasizing music festivals and folk music will be given. After spending two weeks at the college the music group will attend the Munich and Salzburg festivals and also Bayreuth. After visiting Paris, Berlin and Dresden, Mr. Hubbard will take his students to Denmark, Finland and England.

The pioneer work in the music department of the new college has been done by Peter W. Dykema and Norval Church of the music department of Teachers College, Columbia. Mr. Hubbard will have the assistance this summer of F. Lungershausen, violinist and professor of music at Teachers College, Halle, Germany.

### Brahms's Requiem Sung in Chattanooga as Memorial Tribute

CHATTANOOGA, TENN., March 20.—Brahms's Requiem was sung by the Cadek Choral Society of Chattanooga in the Memorial Auditorium on March 12 in observance of the composer's centenary and as a tribute to the memory of the late Mrs. Lapsey G. Walker, who for many years was a prominent figure in the city's musical life. J. Oscar Miller conducted. Soloists were Daphne Morris Bales and Haskell Boyter. A string orchestra took part, Lester D. Cohn being the concertmaster. Elizabeth Armstrong was at the piano, and Emily Relfe at the organ. The tympanist was Harry Van Arsdale. An audience of more than 4,000 attended.

### Amy Ellerman Engaged for Oratorio at Syracuse

Amy Ellerman, contralto, has been engaged for the performance of Messiah to be given by the Syracuse University Chorus under the baton of Dr. Howard Lyman on Dec. 14. Miss Ellerman was heard in a joint recital with Ethel Tozier in the Hotel Beechwood, Summit, N. J., on Feb. 5. On Ash Wednesday she sang in a production of Rossini's Stabat Mater in the Church of the Ascension under the leadership of Jessie Craig Adam.

### Marc Blitzstein Marries

PHILADELPHIA, March 20.—The marriage of Marc Blitzstein, composer of this city, and Eva Goldbeck, writer of New York, took place on March 3. Mrs. Blitzstein is the daughter of Mrs. Edward Goldbeck, who as Lina Abarbanell starred in light opera productions.

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## Concerts in New York

(Continued from page 22)

afforded a rare demonstration of the fine art of ensemble playing, in which no personal display was permitted to mar the pure outgiving of the music in accordance with the composer's intentions as the artists conceived them. If the Mozart did not reveal quite as perfect co-operation as the other two compositions, this would seem to have been due to an almost exaggerated reticence, and there was much beauty in the playing of each instrument to compensate.

The different moods of the Brahms were beautifully projected, none more impressively than the lofty lyricism of the first movement, but the climax of the evening came with the Kreutzer Sonata, in which both pianist and violinist seemed to be so completely immersed in the spirit of Beethoven that their performance had a special quality of forceful communicative authority. It was noble playing. No wonder that the audience of music-lovers that filled the hall lingered to recall the artists again and again by way of expressing their gratitude. C.

### Nataanael Christensen Makes Debut

Nataanael Christensen, tenor, was heard in a debut recital in the Barbizon Plaza on the evening of March 15, with Miguel Sandoval at the piano. Mr. Christensen's program was a somewhat stereotyped one, but a Scandinavian group by Winding, Gade and Heise was interesting. The audience received him with favor. J.

### Juilliard Chamber Music Concert

The tenth of the Juilliard Series of Chamber Music Concerts was given in the auditorium of the Graduate School on the evening of March 15 by Paul Kochanski, violinist; Felix Salmond, 'cellist, and Carl Friedberg, pianist.

The program, entirely of works by Brahms, included the C Minor Trio, Op. 101; the Sonata in D Minor, Op. 108, for violin and piano, and the Trio in E Flat, Op. 40.

An evening of ensemble music of the highest order, the concert could hardly have been better in any respect and a large audience was effusive in its applause. D.

### Winifred Cecil Heard in Debut

Winifred Cecil, a young soprano of amazing gifts, made her debut in the Town Hall on the evening of March 16, with Benjamin G. King at the piano.

Miss Cecil's voice is one of great beauty in its medium and lower ranges, especially in mezzo-forte passages. Its volume is above the average. She has a gift of interpretation which, if not yet subtle, is, at least, definite, and best of all, she shows musicianship. The high tones were not equal in beauty to the lower ones and were produced with apparent apprehension.

The program began with an Italian group after which Miss Cecil sang Beethoven's Ah! Perfido! displaying a finely controlled legato. Lieder by Strauss and Wolf followed and a final group was in



The Musical Art Quartet Closed Its Season in a Program by the "Three B's"

English. Mr. King's accompaniments were good if somewhat assertive. The audience was large for a debutant and was loud in its approval. H.

### Intercollegiate Glee Clubs Heard in Concert

Contestants in the Metropolitan Region Glee Club Contest for 1933, held under the auspices of the Intercollegiate Musical Council, were heard in the Town Hall on the evening of March 18. They were: the New York University Glee Club, conducted by Alfred Greenfield, which won first place; the Yale Glee Club under Marshall Bartholomew, and the Rutgers Club, led by Howard D. McKinney.

Also taking part in the program were the Princeton Glee Club, of which Dr. Alexander Russell is conductor; and clubs from Barnard and Columbia under the leadership of Lowell Beveridge. Inclusion of the women's chorus from Barnard College, a new feature of these events, permitted the singing of music for mixed voices.

The program began and ended with works sung by the combined choruses under Mr. Greenfield's baton. Composers represented in massed singing and in works sung by individual groups were Moussorgsky, Sibelius, Frank Damrosch, Elgar, Franck, Arcadelt, Haydn and MacDowell. Dan Gridley, tenor, was soloist with the united groups in the Schubert-Liszt Omnipotence.

The contest was held earlier in the day at the Wanamaker Auditorium with Duncan McKenzie as chairman of the committee of judges, which was completed by Theodore Van Yorx and Keith McLeod. Presentation of the cup to the winners was made at the concert by Mr. McKenzie, who was introduced by Mr. Bartholomew. I.

### Hofmann Triumphs in Recital

Josef Hofmann, pianist. (C.H.) March 19, afternoon.

Prelude and Fugue in D.....Bach-d'Albert Theme, Variations and Fugue. Handel-Brahms Impromptu in A Flat; Nocturne in F Minor; Mazurka in C; Sonata in B Flat Minor.....Chopin Clair de Lune.....Debussy Music Box.....Liadoff Fledermaus.....Strauss-Godowsky

This printed list represented only about two-thirds of the actual playing, as Mr. Hofmann's encores, in response to wave after wave of applause from the mammoth audience, were almost another program. The pianist was in fine fettle, and made one devoutly aware of the rich treasure available when an artist of his calibre illuminates fine music.

The Bach was a triumph of precision and sonority, and it was here and in the Brahms variations that Mr. Hofmann's marvelous rhythmic sense fell with such gratitude on ears too often accustomed to sloppy excursions in this field. His subtle gradations of tone and nuance made for rare delight in both Brahms and Chopin, especially in the Impromptu and Mazurka of the latter, and in the waltzes which

rian Theme and the Strauss-Dohnanyi The Gypsy Baron Waltz. Also of interest were the old airs and dances transcribed by Philipp. A Bach group was competently negotiated by the pianist, who won favor from his audience all through the evening. F.

### Rachmaninoff Heard Again

Sergei Rachmaninoff, pianist. (C. H.) March 21, evening.

Variations in C Minor.....Beethoven Prelude from Violin Sonata in E.....Bach-Rachmaninoff Nachtstück in F, Op. 23.....Schumann Impromptu in F Minor.....Schubert Invitation to the Dance.....Weber-Tausig Scherzo from A Midsummer Night's Dream.....Mendelssohn-Rachmaninoff Nocturne in F Sharp, Op. 15, No. 2; Ballade in A Flat, Op. 47.....Chopin Three Preludes: in E, B Minor and A Minor.....Rachmaninoff Sonnetto del Petrarca; Rhapsody, No. 7.....Liszt

The Beethoven Variations provided substantial fare for the opening of the program and were treated with contrasting variety of mood and with the technical fluency and the spirit that saves works of this kind from any stilted formal aspect. Mr. Rachmaninoff seemed to be particularly in the vein on this occasion and, as is usual at his recitals, the enthusiastic audience took keen interest in his original works and transcriptions. Of the former he chose three of his lesser-known preludes, of which the E Major proved to be of special musical significance, although all evoked prolonged applause. Mr. Rachmaninoff's transcription of the Bach Prelude, familiar to pianists through the Saint-Saëns version, retained all the inherent classic charm of the piece in its garment of eminently fitting pianistic sonorities. His arrangement of the Mendelssohn Scherzo was similarly well conceived.

The Tausig elaboration of the Weber waltz, of romantic flavor, seemed needlessly extended. The Chopin Ballade received an essentially dramatic reading; and the Liszt Rhapsody, infrequently played, ended the program proper with consummate dash and brilliance.

The long list of encores included a Chopin waltz, the concert-giver's own Humoresque and arrangement of Moussorgsky's Hopak and, as a matter of course, the C Sharp Minor Prelude. C.

### Musical Art Quartet Gives Concert

Musical Art Quartet: Sascha Jacobsen, Paul Bernard, Louis Kaufman, Marie Romaet-Rosanoff. Soloist, Efrem Zimbalist, violinist. String ensemble; Walter Damrosch, conductor. (T. H.) March 21. Evening.

Quartet in C Minor, Op. 51, No. 1.....Brahms Quartet in G, Op. 18, No. 2.....Beethoven Concerto for Two Violins and String Orchestra.....Bach Mr. Zimbalist and Mr. Jacobsen

This concert, the last to be given by the group in the current season, was of very (Continued on page 32)

### Vilonat Studios

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# Music by Zemachson Is Given Performances by Leading Orchestras



Arnold Zemachson, Whose Orchestral Works Have Been Received With Favor in Many Cities

Following its premiere by Leopold Stokowski on Nov. 22, 1930, with the Philadelphia Orchestra in Philadelphia, Arnold Zemachson's Choral and Fugue in D Minor was played last season by the Cleveland Orchestra under Nikolai Sokoloff and the Chicago Symphony under Frederick Stock.

Dr. Artur Rodzinski has played it this season with the Los Angeles Philharmonic. It was scheduled to be performed by the Cincinnati Symphony under Eugene Goossens this season and next year Ossip Gabrilowitsch is to play it with the Detroit Symphony.

Mr. Zemachson is a Russian who has lived in this country for twenty years, devoting himself to composing in the larger forms. He is a contrapuntist, as the title of the work referred to above indicates. A new Suite Symphonique in D, Op. 6, has just been completed and will be presented next year, as will his Variations and Fugue on an Original Theme, Op. 7, for string sextet. He has to his credit a string quartet, a piano sonata, a choral work Titus after Byron for tenor solo, mixed chorus and orchestra, as well as songs and piano compositions. He is now completing a Concerto Grosso in E Minor for orchestra.

Archimede Montanelli, who was Benito Mussolini's violin teacher, died recently in Forli, Italy, at eighty-four.

## New York Concerts

(Continued from page 31)

interesting content. Both the quartets were well played, although in the Brahms vigor was sacrificed in favor of delicacy, especially in the third movement. The Beethoven was most satisfactory.

In the concerto the quartet was assisted by fifteen students from the Institute of Musical Art, Mr. Damrosch conducting from the piano. Both Mr. Zimbalist and Mr. Jacobsen played with obvious devotion to the score with happy results. At the close, Mr. Damrosch treated the audience to some of his familiar pantomime.

ANNETTE ROYAK, soprano; MILTON WITTENGENSTEIN, flutist; Bertha Vandenberg, piano. Barbizon, March 7, evening. Well constructed program of classic airs, Wolf lieder, a group of contemporary works, and five Russian songs sung with intelligence and authority.

DALE PLIMPTON, dramatic reader; GLADYS NEVART BEZAZIAN, rhythmic interpreter; AROUSIAG COSTIKYAN, pianist. Barbizon, March 12, afternoon. Interpretative dancing to poetry readings charmingly done.

ROSE RESNICK, pianist, (S. H.) March March 12, evening. Busoni's arrangement of the Bach Chaconne, a Haydn sonata and works by Chopin, Brahms, Casella and Dohnanyi. Good technique and musically playing. Interpretative sense well developed.

EDGAR SHELTON, pianist; EARL WEATHERFORD, tenor; FOSTER MILLER, bass-baritone; SYLENKA, dancer. Evelyn Brandt's Musical Mornings, Hotel Essex. March 14, morning. For benefit of Stage Relief Fund.

ROCK FERRIS, pianist. Wanamaker Auditorium, March 14, afternoon. Bach's Chromatic Fantasia and Fugue, Schumann's Carnaval, a Spanish group and one of Chopin and Liszt. Excellent playing throughout.

SOCIETY OF ANCIENT INSTRUMENTS, (W. A.) March 17, afternoon. Delightful program of antique music beautifully played by the well-known Casadesus organization.

JASCHA GUREWICH, saxophonist; Willy Schaeffer, accompanist. (B.P.) March 17, evening. Concerto by Mr. Gurewicz and works of a dignified character well played.

BEATRICE LAUNER, violinist; Sadye Slater, accompanist. Barbizon, March 19, afternoon. Handel Sonata, first movement of Bruch D Minor Concerto and shorter pieces. Good playing of an agreeable if somewhat stereotyped program.

BENIAMINO RICCIO, baritone. Giuseppe Bamboschek, accompanist. (C.H.), March 20, evening. Italian songs and arias, Russian songs, sung with appealing voice quality.

ALFRED HELMANN, pianist, Barbizon, March 21, Evening. Works of Bach, Mozart, Chopin and Liszt, with Ravel and Prokofieff for more modern composers. Excellent playing, good technique and evident musicianship.

### Rubinstein Club Gives Luncheon-Musical

The third luncheon-musical of the Rubinstein Club, of which Mrs. William Rogers Chapman is president, was held in the Waldorf Astoria on March 14, the concert consisting of works by Pauline Winslow, poet-composer, who was the program chairman. There was a first performance of Twilight Moods to M. A. B., admirably presented by the Lydian String Trio—the Misses Dunn, Phillipson and Lewis—and Pothoula Canouta, dancer. Songs of diverse character were sung by Marguerite Hawkins and Suzanne Zimmerman, sopranos; Hector De Lara, baritone and John Barr, tenor, with the composer at the piano. W. A. Goldsworthy was at the organ.

### Artists Heard at the Gotham

In the fifth of the series of musicales presented by the Music Society of New York, Clara Dellar, director, Jeanne Soudeikine, soprano, Barre Hill, baritone, and Frank Kneisel, violinist, were heard at the Hotel Gotham on the evening of March 7. Frank Chatterton accompanied.

Mr. Hill sang arias from Faust and Zaza, and several songs, among them Deems Taylor's cycle, The City of Joy, in ringing voice and with excellent dramatic and lyric effects. Miss Soudeikine was heard in two groups, including two delightful songs by Respighi, one by Guion and one by La Forge. Her voice is of lustrous quality, and her dramatic gifts are evident.

Mr. Kneisel played works by Moszkowski, Bloch, Wieniawski and others, and won an ovation for his spirited bowing and musically interpretation.

### Eleanor Steele and Hall Clovis Sing at Greenwich House

Eleanor Steele, soprano, and Hall Clovis, tenor, appeared in a joint recital in the Greenwich House Music School on the evening of March 10. Their program was exceptionally well chosen, both with an eye to entertainment and musicianship. Miss Steele and Mr. Clovis were in good voice, and in their solos admirably negotiated the demands of their music. In the five duets, the blending of the voices was remarkable, charming the audience, and provoking much sustained applause. Arthur Rosenstein, at the piano, furnished a superb background.

### Sue Harvard Heard in Benefit Recital

Sue Harvard, soprano, with Emily Hartford Avery as accompanist, and Alexander Hackell, violinist, assisting, appeared in a recital on the evening of March 7 in the American Women's Association Clubhouse. The recital was given for the benefit of the Marble Collegiate Church Camp for Girls. Miss Harvard sang works by Spohr, Bishop, Handel, Thrane, Schumann, Schubert, Alice Barnett, Oley Speaks, and A. Walter Kramer. Mr. Hackell played several obligatos and Borowsky's Adoration.

### Linda Cappabianca and Addi Prohaska Give Two-Piano Program

The audience that gathered in Roerich Hall on March 6 to hear the program of two-piano music given by Linda Cappabianca, a faculty member of the Master Institute of the Roerich Museum, and Addi Prohaska was deeply appreciative of the fine playing of these artists. They gave Rachmaninoff's Second Suite, Si Oiseau J'etais by Henselt, Hopak by Moussorgsky, Arensky's Suite, Op. 15, and Chasins's version of The Beautiful Blue Danube; and from the beginning of the evening to the end showed great technical facility, which was always subservient to artistic taste. A number of encores were added in response to the insistent applause.

### Durieux Ensemble Heard

The Durieux Chamber Music Ensemble, Willem Durieux, conductor, was heard in

a concert at 3 East Seventy-seventh Street on the evening of March 19. The members of the organization include Christine Philipson, Marie Van den Broeck, Frieda Kane, Clara Reisky and Lucette Meillard, violins; Marjorie Harding and Augusta Murphy, violas; Ginevieve Lewis and Virginia Nolte, cellos and Emil Mix, double bass. Radiana Pazmore, contralto, and Hans Barth, pianist, were assisting soloists.

### American Music Given at MacDowell Club

A program of American music was given at the McDowell Club on the evening of March 12. Those taking part included Judith Litante, soprano; Radiana Pazmore, contralto; Gerald V. McGarrhan, flutist; John Kirkpatrick and Harrison Potter, pianists, and Clara Freedman, Henry Cowell and Elie Siegmeister, accompanists.

Composers represented on the program were Marion Bauer, Carl Ruggles, John J. Becker, Celius Dougherty, Charles Ives, Aaron Copland, Ruth Crawford, Wallingford Riegger and Henry Cowell.

### Fay Foster Gives Program of Chinese Music and Poetry

A program of Chinese music, poetry and drama was given by Fay Foster in the Carnegie Hall Studios on March 6. The program featured Miss Foster's work, The Moon Lady, a monodrama in the manner of ancient Chinese fairy tales, with music by Miss Foster and lyrics by her and A. M. Foster. Those taking part were Frances Church, singer and property man; Magdalen Helriegal, reader; Mary Anna Gracy, narrator; and Julia Harper as the Moon Lady.

### Victor Aller Plays at MacDowell Club

Victor Aller, pianist, heard last season with the New York Orchestra, gave a recital at the MacDowell Club on the evening of March 18.

The Brahms F Minor Sonata was Mr. Aller's principal item. The program also included five Scriabin Preludes, Beethoven's Thirty-two Variations and pieces by Bach, Scarlatti, Leo, de Falla and Liszt.

### Pianists and Quartet Heard at MacDowell Club

A concert was given at the McDowell Club on the evening of March 19 by winners of the MacDowell Club Young Artists' Contest. Those heard on the program were Grace Castagnetta and Ruth Oehler, pianists, and the East Blue Hill String Quartet which is made up of Evelyn Klein, Harold Elitzik, Samuel Weiss and George Feher.

### Julia Schelling Gives Lecture on Wagner

Julia Schelling, sister of Ernest Schelling, gave a lecture on The Life and Works of Richard Wagner for the League for Political Education in the Town Hall on the morning of March 21. Miss Schelling was assisted at the piano by Alberto Bimboni.

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## Passed Away

### Edwin Francis Hyde

Edwin Francis Hyde, patron of music, lawyer and banker and for nearly seventy years connected with the Philharmonic Society of New York, died at his home on March 18.

Mr. Hyde was born in New York on June 23, 1842, and received his early education at the New York Free Academy, now the College of the City of New York, from which he graduated in 1861. Two years later he received his legal degree from Columbia Law School. He enlisted in the Twenty-second New York Regiment during the Civil War and saw active service.

After the war he resumed his studies, specializing in banking law with the result that he joined the staff of the Central Trust Company. In 1886, he became president of the company, retaining the office for thirty-three years.

Mr. Hyde's musical activities began when he was a boy and at fourteen he was already a member of the Philharmonic Society. He was its president from 1888 to 1901. In 1903, he conceived the plan and raised the money to bring over a number of famous European conductors as guest-conductors of the Philharmonic. Among these were Wassily Safonoff, Felix Weingartner, Max Fiedler, Edouard Colonne, Willem Mengelberg and Fritz Steinbach.

For many years Mr. Hyde had a parterre box at the Metropolitan Opera, and both he and his wife were ardent opera goers. He had heard practically all the important concerts in New York during his lifetime and often told of Rubinstein's conducting his Ocean Symphony in old Steinway Hall in Fourteenth Street in 1873, and Tchaikovsky's Marche Solennelle at the dedication of Carnegie Hall in 1891. On the latter occasion the famous Russian composer visited Mr. Hyde's box between numbers.

Mr. Hyde is survived by two brothers, Samuel M. Hyde and Dr. Frederick Hyde, both of New York. Mrs. Hyde died in 1919.

### Alfred F. Seligsberg

Alfred F. Seligsberg, for many years legal adviser of the Metropolitan Opera Association as well as for many individual members of the company, died at his home on March 17, after a month's illness.

Mr. Seligsberg was born in San Francisco, June 27, 1869. He graduated from Harvard University in 1890, and from the Columbia Law School in 1893. An ardent lover of music, Mr. Seligsberg had been a director and secretary of the Society of the Friends of Music, and in 1929 offered a prize of \$1,000 for a cantata to be performed by the organization. The prize, however, was withdrawn as none of the compositions submitted was of sufficient merit to warrant its bestowal.

When the Metropolitan Opera Company ceased to exist at the end of the season 1931-32, and became the Metropolitan Opera Association, the legal details were handled by Mr. Seligsberg as well as the contracts made between the artists and the new organization.

Mr. Seligsberg had been a member of the New York State Assembly in 1898, and following a trip through Europe shortly after the World War, he published a book entitled *Invalid Europe*.

He never married and is survived by one sister, Mrs. Hugo Seligman, and one brother, Franklin Seligsberg. Frederick Jacobi, the well-known composer, is a cousin of Mr. Seligsberg.

### Arnold Mendelssohn

DARMSTADT, Germany, March 15.—Arnold Mendelssohn died here recently at the age of seventy-four. He was a son of a cousin of Felix Mendelssohn and was highly regarded as a composer of Protestant church music. He also composed operas, symphonies, chamber music and songs. He first studied law at Tübingen, then went to Berlin, where he devoted himself entirely to musical studies under Haupt, Grell, Wilsing,

Taubert, Kiel and Loeschhorn. From 1881 he was active here; was made a professor in 1898, a Doctor of Philosophy in 1917 and in 1919 was nominated to membership in the Academy of Arts in Berlin.

### Albert Alvarez

The recent death of Albert Alvarez, tenor, who was a member of the Metropolitan Opera at the turn of the century, is reported from Nice, France.

Mr. Alvarez, whose real name was Albert-Raymond Gourron, was born in Bordeaux in 1861. During his military service he acted as bandmaster, and in 1883 went to Paris, where he studied singing under Martini. His debut was made in Ghent, and he sang in provincial French theatres with such success that he was engaged by the Paris Opéra where he first sang as Roméo in 1892. He created the role of Nicias in Thais there and sang Walther in the first performance in France of Die Meistersinger.

His Metropolitan debut was made as Roméo on Dec. 18, 1899. He won great success not only by his singing but by his fine appearance and excellent acting. Among his successful roles were Faust, Le Prophète, and Don José. He created the role of Hélios, the gladiator, in de Lara's Messaline with Emma Calvé in 1902. Mr. Alvarez retired from the stage some years ago and had made his home in Nice.

### Ernest A. Ash

Ernest A. Ash, teacher of piano and president of the Associated Music Teachers League, was found dead in his automobile at the entrance of Prospect Park, Brooklyn, on March 14.

Mr. Ash was born in Brooklyn in 1884. He was much interested in having piano instruction included in the curriculum of the public schools and held special classes to prepare teachers for this sort of work. He had also recently invented a device for simplifying the study of piano and harmony, and was to have made a demonstration of this on March 26. He is survived by his widow and one son by a former marriage.

### Jefferson De Angelis

ORANGE, N. J., March 20.—Jefferson De Angelis, comedian, who had sung in various light opera productions during his sixty years on the stage, died in hospital here today.

Mr. De Angelis was born in San Francisco, Nov. 30, 1859, and made his first stage appearance in Baltimore ten years later. In the early 'eighties he was identified with Gilbert & Sullivan roles. Later, in the McCaull Company, he appeared in over 100 works. From 1891 to 1895, he was at the Casino in New York in successful productions, two of the best being Julian Edwards's two works, *The Wedding Day* with Lillian Russell and Della Fox, and *Brian Boru*. More recently he had appeared in drama and in musical comedy. He retired in 1930.

### Violet Ida Hart

NEW ORLEANS, March 20.—Violet Ida Hart, soprano, prominent in musical circles here and in other cities, died on March 9, after a long illness.

Miss Hart was born in New Orleans and began her vocal work at Newcomb College. After graduating, she continued her studies in Europe and later in New Orleans with Jane Foedor, who was for many years one of the stars of the old French Opera House here.

Among her other activities, Miss Hart founded the Kingsley House classes in music. She was at one time president of Pro Musica in Los Angeles and a member of the Hollywood Bowl music committee. More recently she was identified with the Austro-American Conservatory at Mondsee, Austria.

### Mrs. Jacques Gottlieb

Ida Berger Gottlieb, soprano of the Gottlieb Ensemble and wife of Jacques Gottlieb, musical director of the religious school of Temple Emanu-El, died on March 16, in her thirty-fourth year.

She graduated from the Institute of Musical Art in 1925, and since then had assisted her husband in directing the musi-

cal activities of Stuyvesant Neighborhood House. She was assistant director of Sunday school music at Temple Emanu-El.

### Eyvind Alnaes

Word has been received of the death in Europe of the Norwegian composer and organist, Eyvind Alnaes.

Mr. Alnaes was born in Fredrikstad, Norway, April 29, 1872. He began his studies under Holter in Oslo, and from 1892 to 1895 was at the Leipzig Conservatory under Reinecke. He filled various important positions as organist and choral conductor. His Symphony in C Minor was produced in Oslo in 1898, and other orchestral works were given in Scandinavian cities. He also wrote pieces in various forms and made a valuable collection of Norwegian melodies.

### Dr. Edward Iungerich Keffer

PHILADELPHIA, March 20.—Dr. Edward Iungerich Keffer, dentist, prominently identified with the musical life of this city for many years, died suddenly of a heart attack on March 17, at the age of seventy-one.

Dr. Keffer was one of the founders of the Philadelphia Orchestra in 1900, and is said to have raised, personally, the money to meet the weekly pay roll on more than one occasion.

### Alice Gertrude Milliken

BOSTON, March 20.—Mrs. Alice Gertrude Milliken, prominent in music club activities, died at her home, on March 13, after a brief illness. Mrs. Milliken was born in Montreal in 1868. She was honorary president of the Massachusetts Federation of Music Clubs, past district president of the National Federation of Music Clubs, and former president of the Chromatic Club of this city.

### Mrs. Ernst Perabo

BOSTON, March 20.—Louise E. Perabo, pianist and singer and widow of Ernst Perabo, pianist, died on March 16. Mrs. Perabo served for four years as nurse with the Italian forces during the World War and was several times decorated by the Italian Government.

### Dr. J. Ernest Rieger

NIAGARA FALLS, N. Y., March 20.—Dr. J. Ernest Rieger, dean of the music department of Niagara University, died on March 8. Dr. Rieger, who received much of his musical education in Germany, had also published numerous compositions.

### Mrs. Abby De Avirett

LOS ANGELES, March 20.—Stella Scott De Avirett, pianist and teacher and for many years assistant to her husband, Abby De Avirett, died at Sierra Madre on March 5.

H. D. C.

### Margaret Bowie Grant

WASHINGTON, March 20.—Margaret Bowie Grant, well-known pianist and accompanist, died on March 7. She had maintained a studio here for fifteen years.

R. H.

### HEARD IN TOLEDO

#### London String Quartet Appears in Concert Given in Art Museum

TOLEDO, March 20.—The penultimate program of the spring series in the Art Museum Peristyle was given on March 14 by the London String Quartet. The program included Borodin's Quartet in D, Four Bagatelles by John McEwen and the Brahms Quartet in C Minor.

Most interesting were the Dhu Loch and Red Murdoch from McEwen's work, though the audience as a whole responded heartily to the less original Lament and March of the Little Folk. Haydn's Serenade and Tchaikovsky's Andante Cantabile were among the encores.

H. M. C.

## SPRINGFIELD HAILS ORCHESTRAL MUSIC

### Resident Symphony and Visitors from Cleveland Give Fine Programs

SPRINGFIELD, MASS., March 20.—The Springfield Symphony Orchestra concluded its eleventh formal season on March 10 with its children's concert, at the Auditorium. A custom inaugurated in 1931. The young soloists selected from many applicants were: Joseph Strong, Jr., organist, a pupil of Robert W. Field, who played the Introduction and Allegro from Guilmon's First Symphony; and Daniel Shelasky, violinist, a pupil of Maurice Freedman, who offered the Allegro from Mozart's Concerto in D.

At a matinee especially for school children, the orchestra program was shortened to permit the demonstration of various instruments, and to give opportunity for the singing of several numbers by a children's chorus led by John F. Ahern. The evening program arranged by Arthur H. Turner, conductor, included a first Springfield performance of John Powell's suite *At the Fair*, and familiar compositions by Wagner, Rimsky-Korsakoff, Humperdinck and Grieg.

The proceeds of four "pop" concerts in March, April, and May, at the Auditorium, will be divided between the members of the orchestra.

### Audience Acclaims Sokoloff

The concert given by the Cleveland Orchestra, conducted by Nikolai Sokoloff, in the Auditorium on Feb. 16 was received with so much applause that Mr. Sokoloff added two encores to the printed program. Brahms's Second Symphony and works by Sibelius, Mendelssohn and Dohnanyi were the main items; Tchaikovsky and Wagner were represented in the extras. The concert was under the auspices of the Y. M. C. A.

Amherst College Glee Club, coached by Ralph H. Oatley of Springfield, won the silver cup offered in the seventh annual New England Intercollegiate Glee Club Contest in the Auditorium on Feb. 24. Second and third places were won respectively by Wesleyan College and the Massachusetts Institute of Technology. Channing Lefebvre of New York, Thompson Stone of Boston and Ralph L. Baldwin of Hartford were the judges.

Pietro Yon gave an organ recital in the Auditorium on Jan. 25 for the benefit of a fund for needy children. Leonora Cortez was heard in a piano recital before the Tuesday Music Club the previous day. On Feb. 28 the Holy Cross Musical Clubs appeared under the auspices of the Catholic Women's Club.

Harold Bauer's superb piano recital at the Auditorium on March 6 brought to a close the Community Concert Series, very successful in spite of the times.

An outstanding Lenten musical service was given at South Congregational Church on March 12 by the quartet and a choir of thirty-four, led by Harry H. Kellogg. Soloists were Dr. William C. Hammond of Mount Holyoke College, organist, and Arnold Janser, first cellist of the Springfield Symphony. The choir sang Franck's Mass in A, also shorter works. The pastor of this music-minded church is Rev. James Gordon Gilkey, president of the Springfield Symphony Orchestra.

JOHN F. KYES



## Rehearsing for the Inaugural Concert in the National Capital



Lawrence Tibbett, Baritone Soloist, Goes Over His Songs with Dr. Hans Kindler, Conductor of the National Symphony Orchestra. Mr. Tibbett, who is now on a tour involving 2,500 miles of travel, was the first artist to sing for Ex-President Hoover after he took office, and was heard on the occasion of Mr. Hoover's last public appearance as guest of the National Republican Club in New York. In order to sing at the Inaugural Concert on March 3 in honor of President Roosevelt, he journeyed from Orlando, Fla., where he gave a program a few nights previously. His tour was resumed with a concert in Houston, Tex.

## INAUGURAL CONCERT STIRS ENTHUSIASM

**Ponselle, Tibbett, Zimbalist and National Symphony Hailed in Capitol**

WASHINGTON, March 20.—The city is still talking about the Inaugural Concert, which took place in Constitution Hall on the night of March 3, and at which Rosa Ponselle, Lawrence Tibbett, Efrem Zimbalist and the National Symphony Orchestra appeared in an extensive program. Every one of Constitution Hall's 3750 seats was filled; the James Roosevelts and the Curtis Dalls occupied the President's box; and the concert lasted, by popular demand, for three hours. The first half was broadcast over a world-wide radio hookup.

The National Symphony Orchestra, conducted by Dr. Hans Kindler, played the Prelude to Die Meistersinger, Brahms's Fifth and Sixth Hungarian Dances, Rimsky-Korsakoff's Flight of the Bumble Bee, and accompaniments for the singers in the first part of the program. Particularly interesting was the composition On the Prairie, from Covered Wagon Days, by William H. Woodin, now Secretary of the Treasury.

Mr. Tibbett was first heard, singing the Prologue to Pagliacci; Mr. Zimbalist followed with his own Fantasy on themes from Le Coq d'Or, and then Miss Ponselle sang Ritorna Vincitor, from Aida. Miss Ponselle and Mr. Tibbett gave the duet from the Nile scene of Aida. The second half of the program was given over to songs, Miss Ponselle singing The Night Wind, The Echo Song, the Habanera and Carry Me Back to Ol' Virginny. Mr. Tibbett was heard in Somervell's Kingdom by

the Sea, and Moussorgsky's Song of the Flea. Mr. Zimbalist played three pieces. Each artist gave encores, and the audience remained steadfast until 11:30, when everyone joined in the singing of America.

The following night, Miss Ponselle sang The Star-Spangled Banner at the Inaugural Ball. RUTH HOWELL

## ORMANDY CONDUCTS CINCINNATI FORCES

**Bakaleinikoff Leads Several Pairs In Goossens's Absence**

CINCINNATI, March 20.—Due to the illness of Eugene Goossens, the past three pairs of concerts by the Cincinnati Symphony Orchestra have been directed by Vladimir Bakaleinikoff, assistant conductor, and by Eugene Ormandy, of the Minneapolis Symphony, who was here for the concerts on March 2 and 3.

The concerts of March 16 and 17 had Gregor Piatigorsky as soloist, playing the Dvorak Concerto in B Minor for 'cello and orchestra. Orchestral music included the Brahms Academic Festival Overture, Beethoven's Eroica Symphony and Respighi's Pines of Rome.

**Giesecking Applauded**

The concerts conducted by Mr. Ormandy profited by the double distinction of having a conductor not previously heard here and by the fact that the soloist was Walter Giesecking. Mr. Ormandy conducted brilliantly the Bach-Hubay Chaconne, the Tchaikovsky Fifth Symphony and the Polka and

Fugue from Weinberger's Schwanda. Mr. Giesecking's contribution was a superlative performance of the Schumann Piano Concerto.

**Enesco Returns**

After an absence of several seasons Georges Enesco was heard at the fourteenth pair of concerts in the Mozart Violin Concerto No. 7 in D Major. He also served as guest conductor in a performance of his own second Roumanian Rhapsody. Opening the program was the D Major Symphony of Carl Philipp Emmanuel Bach and the concert was brought to a close by a magnificent performance of the Scriabin Poem of Ecstasy.

Recitals of major importance, during the past month, were those of Lotte Lehmann, who appeared under the auspices of the Matinee Musicale Club, and of Paderewski, who was presented by J. Hermann Thuman.

S. T. WILSON

**Works by Dorothy Radde Emery are Performed in Washington**

WASHINGTON, March 20.—A program of compositions by Dorothy Radde Emery was presented by Elena de Sayn under the auspices of the District of Columbia League of American Penwomen on March 9. Works heard were for male voices, 'cello and violin solos, soprano and baritone songs, and duets for soprano and baritone, in addition to two movements from the Trio in E Minor. The composer was at the piano; and artists taking part were: Elena de Sayn, violinist; Louise Bernheimer, 'cellist; Evelyn Randall, soprano; Harlan Randall, baritone; and the American University Male Quartet, consisting of Emory Bucke, Joseph Thomas, Robert Parker and Richard Tuve.

## OPERA CLUB CLOSES TRIUMPHAL SEASON

**Baltimore Again Presents Forces of the Metropolitan to Large Houses**

BALTIMORE, March 20.—The Baltimore Opera Club, through the interest of its president, Dr. Hugh J. Young, and through the indefatigable labor of Frederick R. Huber, as local representative of the Metropolitan Opera Association, managed to overcome the effects of depression, meeting the guarantee and surpassing former season seat sales for the short visit of the Metropolitan Opera. The musical climax of this brief season was a magnificent performance of Tristan and Isolde in which Frida Leider and Lauritz Melchior in the title roles and Marie Olszewska, Siegfried Tappolet, and Friedrich Schorr gave authentic versions to the characterizations. Artur Bodanzky conducted. The novelty was The Emperor Jones in which Lawrence Tibbett scores so heavily. Tullio Serafin conducted. The preface to this new work was Pagliacci in which Lucrezia Bori and Giacomo Lauri-Volpi carried the honors. The season began with Rigoletto featuring Lily Pons with a surrounding cast including Mr. Lauri-Volpi, Richard Bonelli (an easy favorite with the local audience because of earlier operatic association here) and Alfredo Gandolfi, Gladys Swarthout and Ezio Pinza (also of deep local esteem).

Melchiorre Mauro-Cottone, organist, gave the nineteenth Peabody recital on March 17. He proved his artistry with technical ease and with musical understanding. His program included two original pieces, a Berceuse and Sicilian Rhapsody, in which creative fancy was apparent. The program was concluded with a twelve-minute improvisation on a Gregorian theme, and its masterful treatment was warmly applauded.

**Grachur Glee Club Pleases**

The Grachur Glee Club, Franz C. Bornschein, conductor, with the assistance of Jean Griffith Bengé, soprano, and John Wilbourn, tenor, gave its annual concert at the Maryland Casualty Auditorium on March 17, before a record audience, which demanded encores. The glee club numbers forty-eight male singers whose work shows improvement with each successive appearance. Their singing revealed attention to nuance and expression of mood. Miss Bengé impressed with an aria from Tosca and songs. Mr. Wilbourn chose A. Walter Kramer's lofty song, The Last Hour, swaying the audience with its spirited content, and Sounds by Gustav Klemm, Baltimore composer. Another Klemm song, In the Arms of Love, also found favor. Contributions by a male quartet, Brooks O'Neill, Andrew Hamilton, William Apsley, and R. V. Jusko gave pleasure. Dr. Norman B. Cole was accompanist for the soloists. J. Donald Rubie was the pianist for the club.

**Victor C. Futrelle Is Manager of New Auditorium in Grand Rapids**

GRAND RAPIDS, MICH., March 20.—The New Civic Auditorium, centre of musical attractions, is under the management of Victor C. Futrelle, who had a similar position in Flint, Mich. The building cost \$1,500,000, and contains three halls with a combined seating capacity of between 6,500 and 7,000. The operating committee of the Board of Control consists of leaders in the city's business life.